

The SCHOOL-ARTS MAGAZINE

TRADE MARK REG. U. S. PAT. OFF. AND IN CANADA

A PUBLICATION FOR THOSE INTERESTED IN FINE AND APPLIED ART

Pedro - J. Lemos
EDITOR

DIRECTOR, MUSEUM OF FINE ARTS, STANFORD UNIVERSITY, CALIFORNIA

VOL. XXXIV

SEPTEMBER 1934

NUMBER 1

CONTENTS

THE SURVEY OF ART NEEDS	Robert D. Goldman	3
ART IS AT WAR	Blanche Wingert Lucas	6
AN AUTUMN NATURE PROJECT	Jane Rehnstrand	7
VITALIZING FUNCTIONAL DESIGN	Russell N. Chappell	11
MASKS WITHOUT CLAY	Charles E. Patton	14
MAKING LEATHER CRAFT POSSIBLE	Dorothy Milne Rising	16
AN ART CROSSWORD PUZZLE	Laura A. Holderness	34

ART FOR THE GRADES

THE IMPORTANCE OF THE ART LESSON IN THE GRADES	Marion G. Miller	38
SOME HALLOWEEN IDEAS	Edith M. Jewell	45
POETRY AND ART IN THE SECOND GRADE	Effa E. Preston	49
SEEING NEW BEAUTY IN THE LEAVES	Martye Poindexter	53
EXHIBITION THRILLS	Alice Stowell Bishop	55
HALLOWEEN IN THE LOWER ELEMENTARY GRADES	Elise Reid Boylston	58

Copyright 1934 by The Davis Press, Inc., Worcester, Massachusetts

PUBLISHED BY THE DAVIS PRESS, INC., WORCESTER, MASSACHUSETTS

The School Arts Magazine is indexed in the Readers' Guide to Periodical Literature and the Educational Index

Business Department

INEZ F. DAVIS, Circulation Manager PAUL F. GOWARD, Business Manager ALLISTON GREENE, Advertising Manager

Subscription Rates in U. S.: \$3.00 a year in advance; Foreign \$4.00

Canadian Subscription Representative W.M. DAWSON SUBSCRIPTION SERVICE LIMITED, 70 King Street East, Toronto, 2

SEND ARTICLES AND EDITORIAL COMMUNICATIONS TO EDITOR, STANFORD UNIVERSITY, CAL.
BUSINESS LETTERS AND ORDERS FOR MATERIAL TO THE DAVIS PRESS, INC., WORCESTER, MASS.



THIS DECORATIVE TREE WAS RENDERED WITH PEN
AND INK BY A. L. PIERCE OF SOUTH BEND, INDIANA

A Proposed Six-point Plan for The Survey of Art Needs in any Given Community

ROBERT D. GOLDMAN

ART TEACHER, PUBLIC SCHOOLS, ELIZABETH, NEW JERSEY

MODERN social organization is becoming increasingly conscious of the needs for art in life. The school of today is a miniature social organization reaching out and touching life activities in every possible way. Closer articulation of art with life makes the work fuller, richer and more vital to the pupils. To be educated in the social era which we are entering, implies an understanding of art in its broadest sense and a practical understanding of its relationship to everyday needs.

WILLIAM G. WHITFORD

PURPOSE OF SURVEY

1. To analyze community art needs and the individual's art needs within the community.

2. To have the analysis suggest objectives and purposes for a general art course in the public schools.

Community art needs vary with the nature of the particular community in question. However, any survey would follow along certain definite individual and community patterns. It is these general patterns that the author of the plan wishes to suggest here; covering the individual's, the civic, the industrial, the

vocational, and the community (social, religious, and cultural as diverse to the civic) demands for art. Part VI of the survey would be a study of the present set up (attempts and conditions) to meet these needs.

The advance plan, with its six component parts, in substance follows:

PART I

A STUDY OF THE INDIVIDUAL'S NEEDS FOR ART AS
CONTRIBUTES TO A MEANINGFUL PERSONALITY

- (a) Art for culture.
Development of the aesthetic taste.
Appreciation. Art knowledge and understanding. Enjoyment.
- (b) Practical needs.
Household, civic, business, and personal needs.
- (c) Leisure time demands for art.
- (d) Art for self expression.
- (e) General educational values.
 - 1. The development of the faculties of observation, imagination, and accurate judgment.
 - 2. Mental training—attitudes, interests, and ideals.
 - 3. Motor training—technique, skill, right habits.

Suggested Bibliography for Part I

"Aesthetic Education," Charles De Gamro, Cornell Study Bulletins for Teachers, No. 6. P. W. Bardeen, Syracuse, N. Y., 1913.

"Appreciation of Art," Eugen Neuhaus. Ginn and Co., Boston, 1924.

"Art in Home and Clothing," M. B. Trilling and F. Williams. J. B. Lippincott Co., Philadelphia, 1928.

"Child and the World," Margaret Naumburg. Harcourt, Brace & Co., New York.

"Costume Design and House Planning," Estelle P. Izor. Mentzer, Bush & Co., Chicago, 1916.

"Creative Youth," Hughs Mearns. Doubleday, Page & Co., New York, 1925.

"Experimental Psychology of Beauty," C. W. Valentine. Dodge Publishing Co., New York, 1913.

"Self-Development in Drawing," Walter Beck. G. P. Putnam's Sons, New York, 1928.

"Significance of the Fine Arts," Committee on Education of the American Institute of Architecture. Marshall Jones Co., Boston, 1923.

"Weinacht, Richter and Zollner," Franz Cizek. Wein, 1931.

"Well-Dressed Woman," Anne Rittenhouse. Harper & Bros., New York, 1924.

PART II

A STUDY OF THE CIVIC NEEDS FOR ART

Analysis of community buildings, houses, streets, and parks with relationship to art standards.

Suggested Research and Bibliography for Part II

Analysis of the "appearance" of the community. Photographs to be made of the ugly environments as visual proof of the civic art needs.

"The Cost of Ugliness," Editorial, August 3, 1924, Part 1, P. 8, *Chicago Sunday Tribune*.

"An Introduction to Art Education," William G. Whitford. Appleton & Co., New York, 1929.

Zoning laws of outstanding cities.

Also:

"Art in Everyday Life," Harriet and Vetta Goldstein. Macmillan Co., New York, 1925.

"Course in Home Planning and Furnishing," C. W. Calkins. Scott, Foresman & Co., Chicago, 1916.

"Famous Buildings," Charles L. Barstow. Century Co., New York, 1916.

"House in Good Taste," E. de Wolfe. Century Co., New York, 1913.

"How to Judge Architecture," R. Sturgis. Baker & Taylor Co., New York, 1903.

"Interior Decoration," Frank A. Parsons. Doubleday, Page & Co., Garden City, N. Y., 1920.

"Introduction to the Study of Landscape Design," Henry V. Hubbard and T. Kimball. Macmillan Co., New York, 1927.

PART III

A STUDY OF INDUSTRIAL DEMANDS FOR ART

Analysis of the relative factors of (a) technical quality, (b) price, and (c) appeal because of superior design as essential selling features of goods manufactured in the community studied.

Suggested Research and Bibliography for Part III

A careful study of all industries in the community.

"Art and Wealth," Peyton Boswell. *The Art Digest*, Editorial. Vol. 1, February 1927, p. 4.

"Art and the Business Man," Henry Turner Bailey. Nineteenth Annual Report, 1928. Pages 180-187. (Eastern Arts Association.)

"Art Training for Life and for Industry," Charles A. Bennett. Manual Arts Press, Peoria, Ill., 1932.

"Beauty—the New Business Tool," Earnest Elmo Calkins. *Atlantic Monthly*, Vol. 140, August, 1927, pages 145-152.

PART IV

A STUDY OF THE VOCATIONAL ART NEEDS

(a) A study of the different vocational possibilities in the art field; fine art (painting, sculpture, graphic arts); commercial art (magazine and book illustrating and sign painting); applied design (costume, textiles, jewelry, furniture, ceramics, machines, stage settings, window decoration, stained glass, and numerous manufactured products); scientific and technical drawing; craft work; interior decoration; specialization in art appreciation and history (art editors, critics, lecturers, dealers, curators and teachers).

(b) Specific opportunities in the given community and its particular needs relative to the various art vocations.

(c) Comparative study of the number employed in the various art vocations with those employed in the same vocations in other cities of equal size.

*Suggested Research and Bibliography for
Part IV*

Occupation Statistics, latest census of the United States, U. S. Department of Commerce, Washington, D. C.

"American Art Manual," Vol. 28, 1931. The American Federation of Arts, Washington, D. C.

"Art in Industry," C. R. Richards. Macmillan, New York, 1929. Report of a survey conducted by the National Society for Vocational Education and the Department of Education of the State of New York.

"Training for the Professions and Allied Occupations," Bureau of Vocational Information, New York, 1924. Pages 64-121.

"Guidance Leaflet, No. 20" (Art). U. S. Department of the Interior, Office of Education, Washington, D. C., 1932.

"Art as a Vocation," Industrial Educational Circular, Nov. 20, 1932. Department of the

Interior, Bureau of Education, Washington, D.C.

PART V

RESEARCH RELATIVE TO THE ART NEEDS OF THE
VARIOUS PHASES OF COMMUNITY LIFE

Dealing with items not covered in Parts I to IV, particularly, the art demands of the social, religious, and cultural organizations.

PART VI

A STUDY OF THE PRESENT ART OPPORTUNITIES

Research relative to art schools, art teaching, art teachers, museums, art exhibitions, art clubs, and other agencies that at present attempt to meet the art needs of the individual and the community.

*Suggested Research and Bibliography for
Part VI*

A study of the above agencies from a standpoint of activities, purposes, and relative success; attainment of purposes, and number effected, and the relative excellence of purposes.

"Art and Education," John Dewey and others. The Barnes Foundation Press, Marion, Pa., 1929.

"Art Education We Need," Leon L. Winslow, *Educational Review*, Vol 55, May, 1923. Pages 286-289.

THE GREAT END OF EDUCATION IS, TO DISCIPLINE RATHER THAN
TO FURNISH THE MIND; TO TRAIN IT TO THE USE OF ITS OWN
POWERS, RATHER THAN FILL IT WITH THE ACCUMULATIONS OF
OTHERS.
—Tryon Edwards

Art Is at War

BLANCHE WINGERT LUCAS

ASSISTANT SUPERVISOR OF ART, ALLENTOWN, PENNSYLVANIA

WHAT has caused the fearful commotion in the Art Department? You have noticed the hectic rush, the fevered enthusiasm. Every special teacher, all supervisors, with determined jaws; glistening eyes; taut necks; rushing—solicitous—maternal.

The music department, too; extra concerts, additional fetes; all pitched to a high key with anxious tension.

The art magazines, all convention lecturers, every advertisement; everybody; everything; raised to a frenzy of over-zealousness.

What is it all about? Swords are drawn. The conflict is real. The stigma is—"Fads!" "Frills!"

The art department takes up the cry "Fads?" "Frills?" With vociferous denial—at bay.

How dare we? Who can deny the accusation? It is true! Art is a fad. Art is a frill.

From primitive inception the arts have been fads and frills. Only a definite,

vital, pulsing urge—a fashion—could incite the decoration of the early caves. Who but a lover of frills conceived the embellishment of tools and personal belongings?

The very distinctive segregation of savage tribes is a crude system of social caste through bodily adornment.

The vast amount of financial and physical expenditure during the entire development of archeological research and excavation is constant proof that the arts have been a continuous, panoramic succession of fads and frills.

It is the Fad, it is the Frill, the Fashion, the Rage, the Propaganda, which has been the age-long bone and marrow of every living, evolving, developing era.

Are we not foolishly absurd in this harassed attempt to prove that the arts are not fads and frills? Only the most illiterate, uncultured, benighted individuals can undervalue the eternal need for fads and frills.

"To Arms!" Art people. "To Arms!" Fads? Frills? Thank God! "Yes!"



An Autumn Nature Project

JANE REHNSTRAND

HEAD OF ART DEPARTMENT, WISCONSIN STATE NORMAL
SCHOOL, SUPERIOR, WISCONSIN

IN COUNTRIES where the flower season is short, winter bouquets may be used for home decoration. Flower arrangements add much to the livableness of a home.

Gardens, woodlands, swamps, and hillsides offer many nature subjects that can be gathered from July through October. It is very important that flowers, weeds, grasses all be gathered very soon after they are in full bloom and before they have dried out. The drying process is also important. All subjects should lie or hang in the shape that they are to be used in the arrangement. The straw flowers should be bunched and hung with the bloom down, but the Japanese lanterns should lie in a flat box with the lanterns in growing position.

For beautiful color masses select golden-rod, bittersweet, sumach, Japanese lanterns, straw flowers, and snow berry. Grasses, grains, honeysuckle vine, seed pods, tree branches (for example, the tamarack) are selected for their line quality and subtle colors.

In place of the usual lesson in nature drawing a project of choosing an interesting subject, making a vase for this subject, and constructing a color background involves work in shape, harmony, color, and construction. This project may be started by collecting many and

varied subjects available in your district. A class discussion of these subjects will develop an appreciation for nature forms. Few people have appreciation of the masses and lines in seed pods, etc. These brown and dried subjects add so much to the beauty of our fall and winter landscapes.

Each student then makes his selection and designs a vase to fit it. This design may be cut or drawn. The following principles of vase designing were discussed:

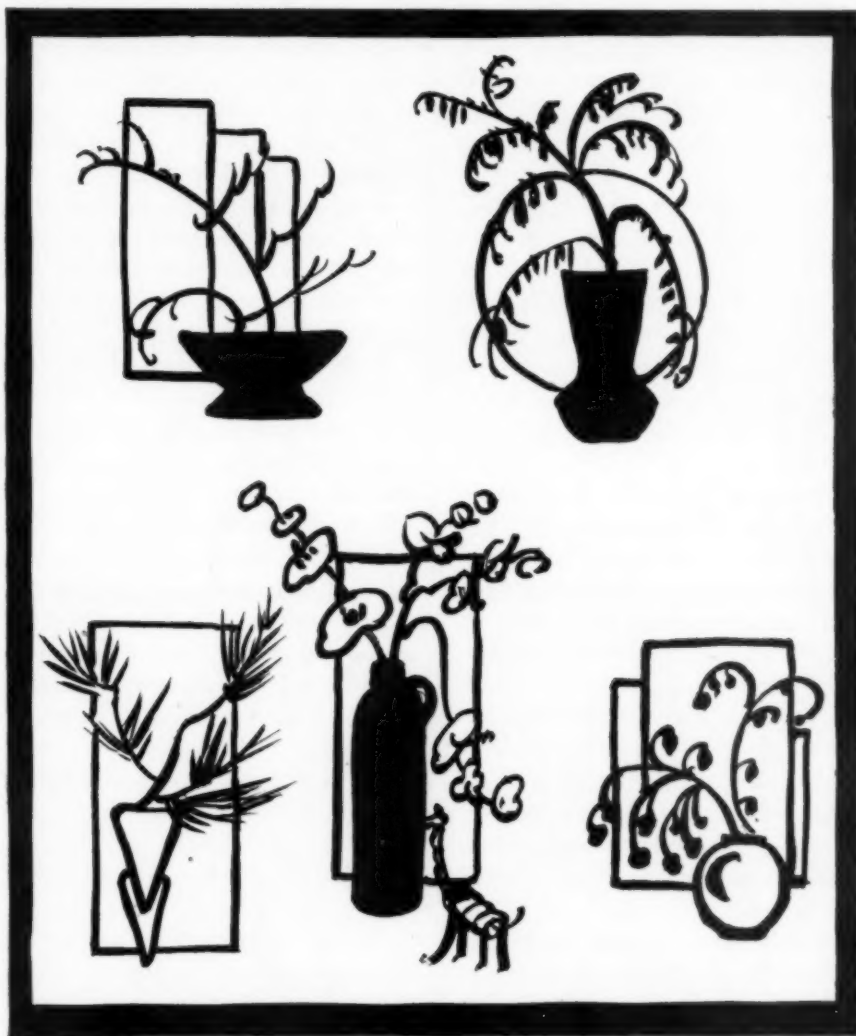
1. Fine general proportion.
2. Simplicity of curve.
3. Suitability of vase to subject.
4. The widest part placed either above or below the center.

The vases were constructed in clay and either fired or painted. Selecting the color was our next problem. A little color theory helped to produce unusual schemes. We studied analogous, complementary, and triad color schemes, how to balance colors, the use of a dominate color and how to use dark, light, and grayed color. These principles were then applied to our problem. We eliminated the color charts in teaching color harmony.

A small standard of clay was made in which nature subjects were arranged. The following rules of arrangement were discussed and used:



MISS REHNSTRAND TELLS IN THE ACCOMPANYING ARTICLE HOW THESE GRASSES AND SEED PODS MAY BE MADE INTO ATTRACTIVE "WINTER BOUQUETS"



VERY COLORFUL AND UNUSUAL BOUQUETS CAN BE ARRANGED FROM AVAILABLE GRASSES, LEAVES, AND SEED PODS. THE ACCOMPANYING ARTICLE BY JANE REHNSTRAND, HEAD OF ART DEPARTMENT, WISCONSIN STATE NORMAL SCHOOL, TELLS OF SOME INTERESTING COLOR COMBINATIONS AND ARRANGEMENTS

1. Use 1, 3, 5, or 7 stems or branches in the set-up. Fewer the better.

2. Flower masses and stems should be of varied lengths and sizes.

3. Brightest and largest flower masses near the center.

4. The longest stem near the center.

5. The flowers, stems, and leaf mass should be higher than height of vase.

6. The eye should follow easily from one mass to another.

7. The Japanese arrangement of heaven, man, and earth.

8. The vase and flowers should hold together as a unit.

9. Flower mass, berries, etc., should not be massed together but placed so that all shapes can be easily seen.

The choosing of colors for a background and foreground completes the project. Many art principles are involved in this project.

The class may unite with the garden club of its city in displaying the results.

The bouquets may be displayed in a shop, very much like the usual flower show. Prizes for the best table arrangement, season bouquet, or time bouquets may be offered.

Some of the usual arrangements may be:

1. Black bowl lined with scarlet, berries bright red, dark stems with silver

background.

2. Tamarack branch (needles turned to yellow) in a yellow-green vase against a copper tray with blue-green foreground.

3. Green pine on blue-green background, vase of violet-blue.

4. Honeysuckle branch of yellow-greens with orange-red berries, grayed orange jug and bright orange toy.

5. Glass vase with snow berries and soft blue background.

6. Bittersweet in grayed light green-yellow vase.

7. White everlasting flowers and gray grasses of contrasting shapes in turquoise blue bowl.

8. Large branches of sumach (violet-red) in blue-green vase with drapery of brilliant green, orange-red and tan.

9. Branch of sweet oak tree with acorns and yellow-green leaves, in green-yellow and yellow-green vase with screen background of dark green, silver, and green.

10. Goldenrod in grayed yellow vase, with grayed orange background.

11. Goldenrod seed pods in grayed green-blue vase (one of the most interesting arrangements).

A lecture on the principles of art as used in the arrangements may be scheduled during the exhibit.



Vitalizing Functional Design

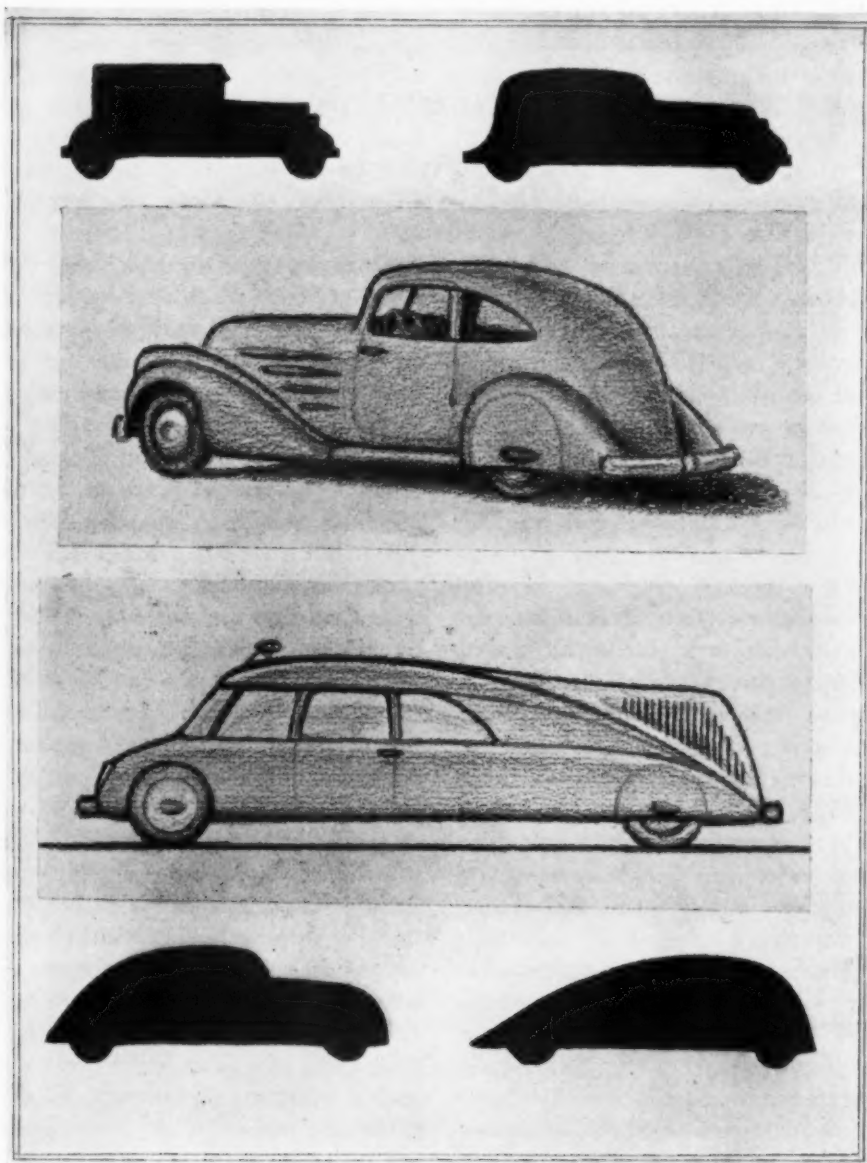
RUSSELL N. CHAPPELL

DETROIT UNIVERSITY SCHOOL, GROSSE POINTE, MICHIGAN

THERE is perhaps no utilitarian product made by man in which art plays a larger part than in the design, manufacture, and sale of the automobile. A visit to any of the annual automobile shows will emphasize, particularly to the "art conscious" person, the value of art to this great industry. There is a vast difference in the appearance of the first stubby, unsymmetrical, strictly "horse and buggy" type of vehicle and the sleek, graceful, colorful piece of craftsmanship we have today.

In the evolution of the appearance of the automobile, both the industry and the appreciative public have given each other stimuli which have finally evolved our present modern motor car. This does not by any means indicate that we have reached perfection. On the contrary, the automotive industry has really only begun to plan its products in accordance with the best principles of design. The future will bring even more progressive changes than we have seen this year. Manufacturers are only waiting for the public to develop a more receptive frame of mind, to introduce still further innovations, both mechanical and artistic, a frame of mind which will be free from the shackles of precedent. The makers know definitely how their product may be improved tremendously, but are faced with the problem of selling it to a public,

the majority of whom balk at any radical departure from traditional forms. They must be careful to make changes which are consistent with what they feel is the public desire, even though in doing so they may be forced to hold back very definite improvement for the sake of maintaining sales. An inconsistent and highly unsatisfactory situation, is it not? The public must be led out of its timidity as regards anything that looks unusual. This change in attitude from one of recalcitrant hindsight to one of receptive foresight will no doubt be slow in arriving, due to the peculiarities of human nature. The art teachers of the nation, however, can help to bring about this change by the inclusion in their curricula of the type of instruction which will be based on sound principles of functional design, yet comprehensive in scope and, most important, resulting in a flexibility of mind—set as regards progress. Too many design courses stop at surface ornamentation instead of considering the basic form of articles which we use and look at every day of our lives. Clothing, furniture, houses, cars, and countless other articles, all present opportunity for more efficient and better design. For a most refreshing viewpoint on designing of the future, may I suggest reading "Horizons" by Norman Bel Geddes, who is one of the pioneers in the development



THIS PLATE BY ONE OF MR. CHAPPELL'S STUDENTS SHOWS HIS CONCEPTION OF PRACTICABLE FUNCTIONAL DESIGN APPLIED TO AN AUTOMOBILE. THIS PROBLEM WAS CARRIED OUT IN THE DETROIT UNIVERSITY SCHOOL AT GROSSE POINTE, MICHIGAN



and promotion of the true conception of design.

I believe that design is the most vital part of an art education because practically everything has design. Given the proper vehicle of expression, design becomes one of the most fascinating of subjects both to pupil and teacher. Of course, to really succeed in teaching Point of View, the teacher must be a disciple of progress. He must anticipate the trend in order to inspire and stimulate his charges. He should be able to furnish significant information and adequate reference material. A diligent search among the proper authorities will usually furnish an ample supply of material, whatever be the subject.

We, in Detroit, are intensely interested in the principal product of our city. When the subject of functional design was being discussed in general, and a problem sought which would present a fruitful field for exploration, it was quite natural that the automobile should be the unanimous choice of all. The problem

was to design an automobile body which would represent as perfect functional design as practicable and at the same time violate none of the laws of good design. A lively series of discussions was held in which an abundance of reference material was studied and criticized, both from the standpoint of efficient functional design and artistic appeal. A number of new ideas and modifications of old ideas were suggested by pupils and teacher. Line, mass, and color were all considered. By this time the creative impulses of every boy in the class had been stirred to expression. Guided by the preparatory discussion, some surprising results were obtained. There was absolutely no problem of sustaining interest. Almost invariably, the completion of the problem brought with it a new and progressive attitude toward design. This viewpoint when expanded to include all the products of technic, gives a new conception of the significance of design and is a definite contribution of art to better living.

INDUSTRIAL CIVILIZATION MUST EITHER FIND A MEANS OF
ENDING THE DIVORCE BETWEEN ITS INDUSTRY AND ITS "CUL-
TURE" OR PERISH

L. P. Jacks: "Responsibility and Culture"

Masks Without Clay

CHARLES E. PATTON

PARKERSBURG, WEST VIRGINIA

THE attractiveness of the mask as an art problem has long been recognized by the majority of art teachers. The importance of the mask during some of the most interesting periods of art history makes possible its use to vivify those periods for the students. Ancient Greece, the Congo, old Japan, various tribes of American Indians, numerous other people as well as the world of pure phantasy, may all be made real through the construction of appropriate masks. There is available for the study a mass of inexpensive illustrative material in the publications of the various museums. Most important, the problem arouses keen interest in the students.

The older, more orthodox methods of constructing a mask involved the modeling of a clay mask on which the finished product was constructed in papier-mâché, strips of fabric held together by paste, or plaster. The clay forms make a great deal of dirt, are difficult to store while being worked on, and require more material than is often available when the class is of normal size. For these reasons after one or two unpleasant experiences many teachers reluctantly abandon the problem.

A new method has been developed that avoids all the difficulties. The materials are inexpensive, easy to procure, clean. All that is needed is a package of



polishing cloth (the tubular kind on sale at any auto supply store), gummed paper tape of the sort used for sealing packages, scissors, a damp cloth or sponge.

A length of the cloth measuring about eighteen inches is cut. It is slipped over the head of one of the pupils and the top tied like a bag to hold it in place. A strip of the tape long enough to go around the head is cut, dampened, and placed across



THESE MASKS WERE MADE IN THE SIMPLE MANNER DESCRIBED
BY CHARLES PATTON IN THE ACCOMPANYING ARTICLE

the forehead and entirely around the head of the subject, lapping at the back. Next, a piece is split and placed under the chin and up the sides of face, ending on the first strip. Then a narrow piece goes under the nose. From that point the process simply consists of adding narrow pieces of the tape until the face is entirely covered, care being taken that the tape is held firmly against the face when applied. Over this is placed a second layer of strips cut to uniform width and placed systematically—horizontally, vertically, or arranged to accentuate the planes of the face. Strips must overlap

in all cases. The process will be made clear by a glance at the picture of the mask in progress.

When the two layers of paper tape have been applied the band about the head is broken and the mask removed. The cloth at the back is pasted to the inside of the mask to re-enforce it, and the basic shape is complete.

Features may be varied by building up with paper, bits of cloth and the like. Fantastic headdresses may be made of oak tag or similar material. A stapling machine offers an easy and secure method of attaching the headdress.

Making Leather Craft Possible

DOROTHY MILNE RISING
SEATTLE, WASHINGTON

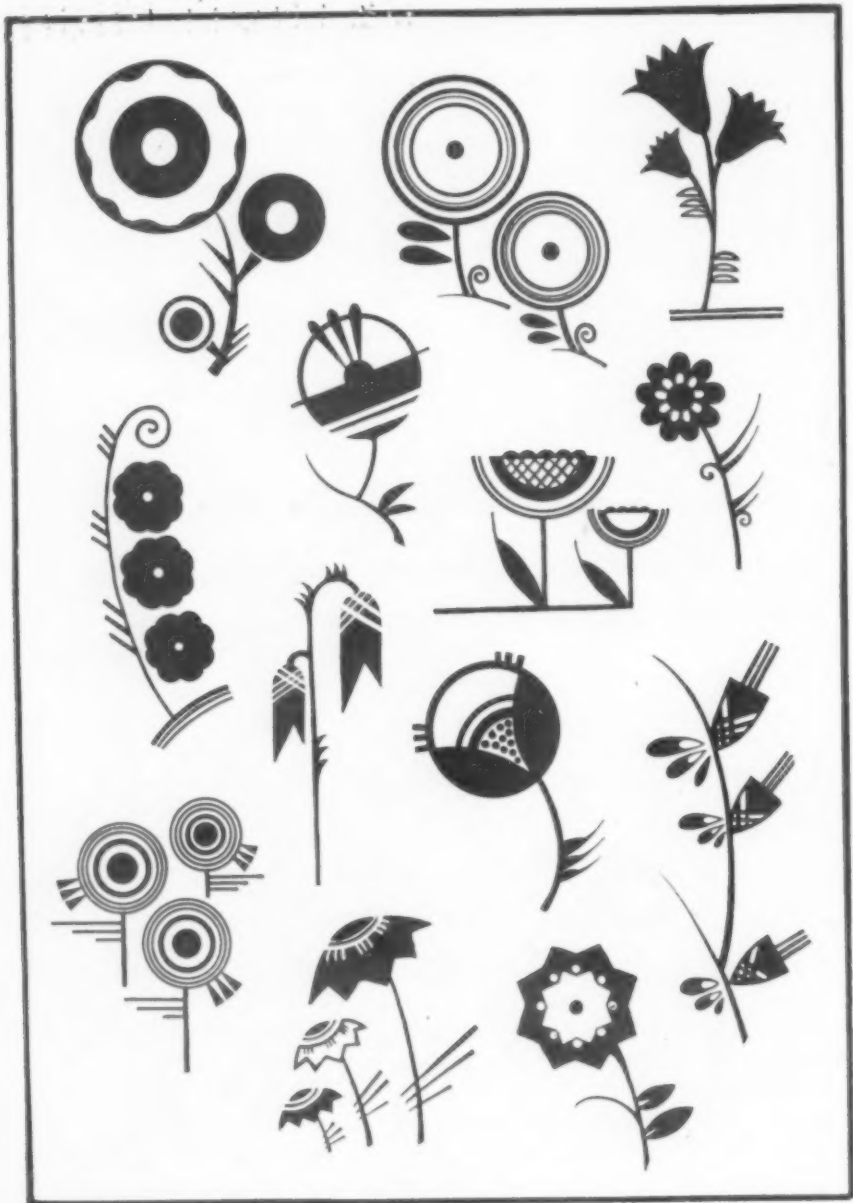


A TOOLED LEATHER BOOKMARK MAY BE MADE FROM A SCRAP OF LEATHER

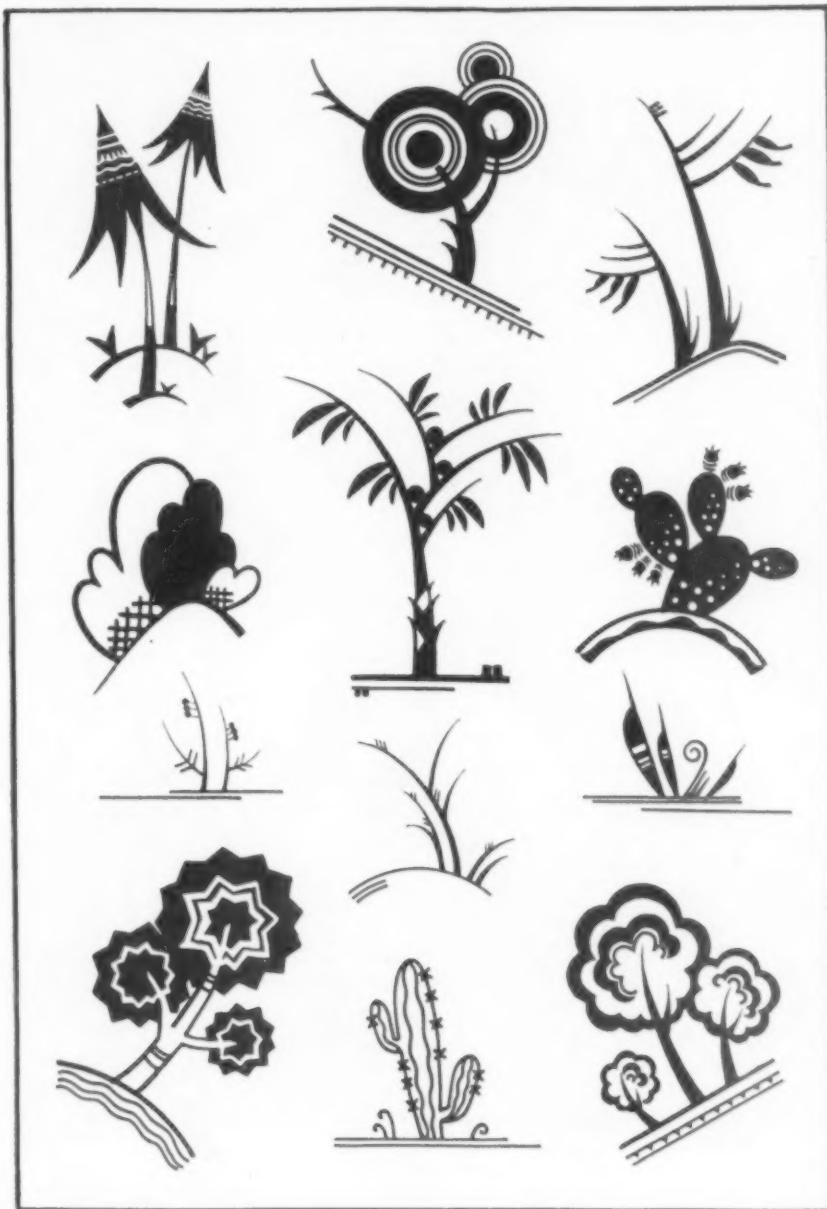
A SURVEY of many senior classes has convinced me that the majority of students go no farther than high school. Unless a contact with art is made sometime during those brief four years, a vital source of lifelong pleasure is lost. It is through art that hobbies can be cultivated which educators agree are essential for the ever-increasing leisure time. Therefore high school students should study art.

Until the public in general realizes that art is not a frill, however, many high school boys will need especially attractive problems before they will become interested in the subject. Yet there is one phase which never fails to appeal. I refer to leathercraft. Unfortunately, the expense involved seems to cause a handicap these days, but we solved that

(Concluded on page 33)



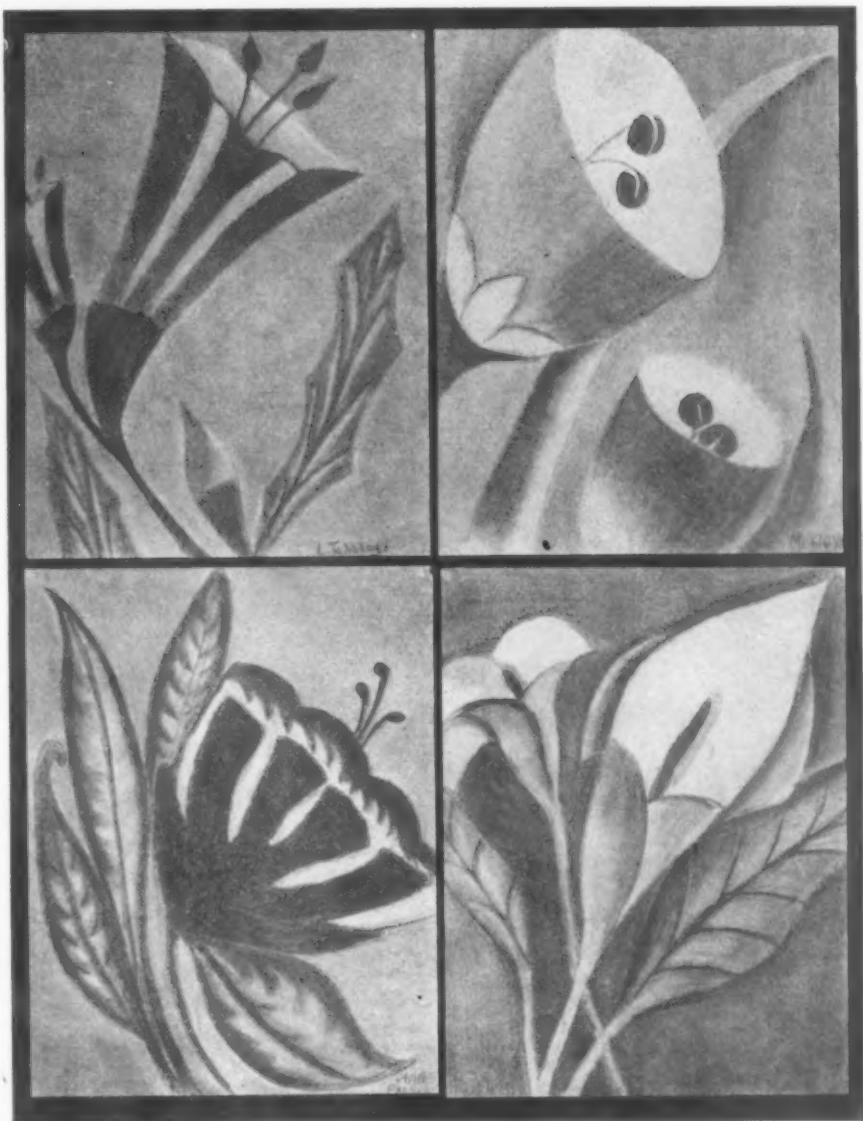
THESE DECIDEDLY MODERN FLOWER MOTIFS ARE REALLY
SIMPLE WHEN ANALYZED. DESIGNED BY ESTHER DE LEMOS



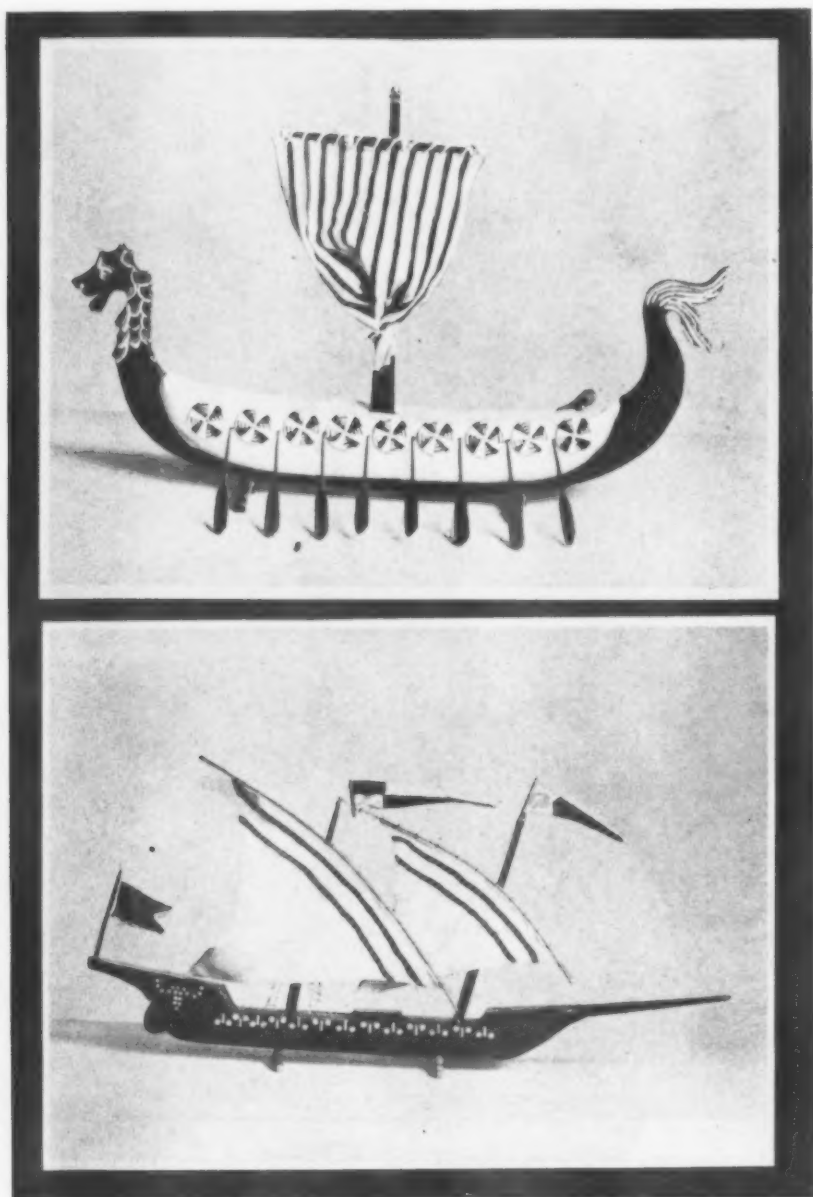
TREES, SHRUBS, AND CACTUS WITH THIS SIMPLE DECORATIVE TREATMENT BECOME CHARMING DESIGNS. BY ESTHER DE LEMOS



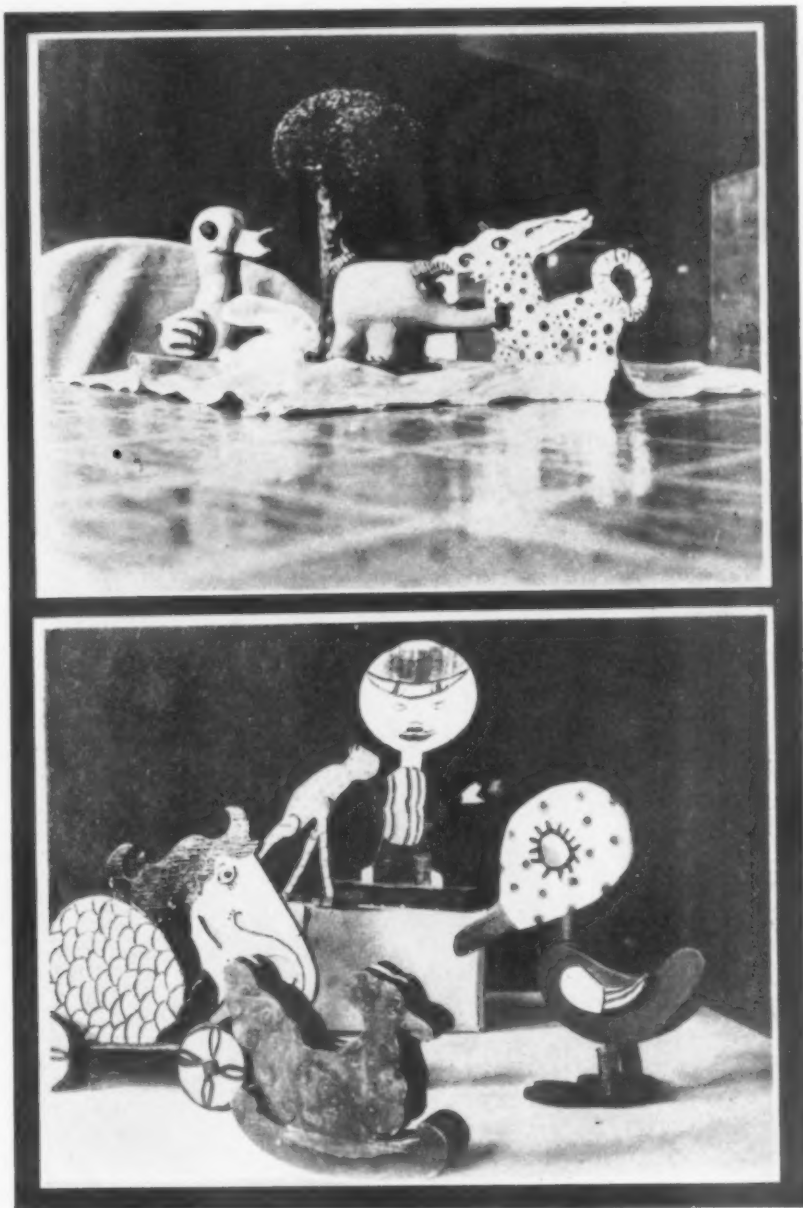
MISS DE LEMOS SHOWS WHAT CAN BE DONE WITH HOUSES AND TOWERS



THESE FLOWER DESIGNS WERE DONE IN CHARCOAL BY THE STUDENTS OF VELMA REID, ART TEACHER AT VENTURA JUNIOR HIGH SCHOOL, VENTURA, CALIFORNIA



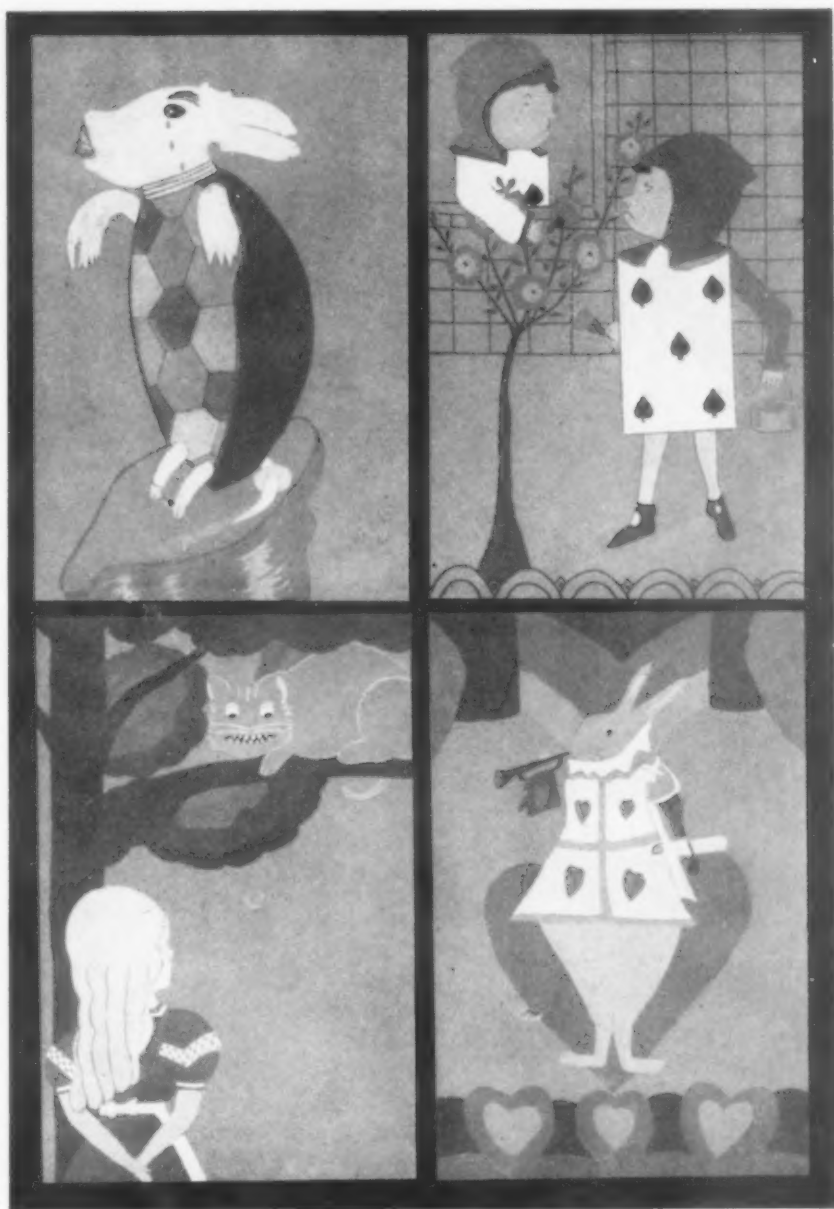
SHIP MODELS BY STUDENTS OF THE EASTERN STATE TEACHERS
COLLEGE, MADISON, SOUTH DAKOTA. GENEVIEVE DORNEY, TEACHER



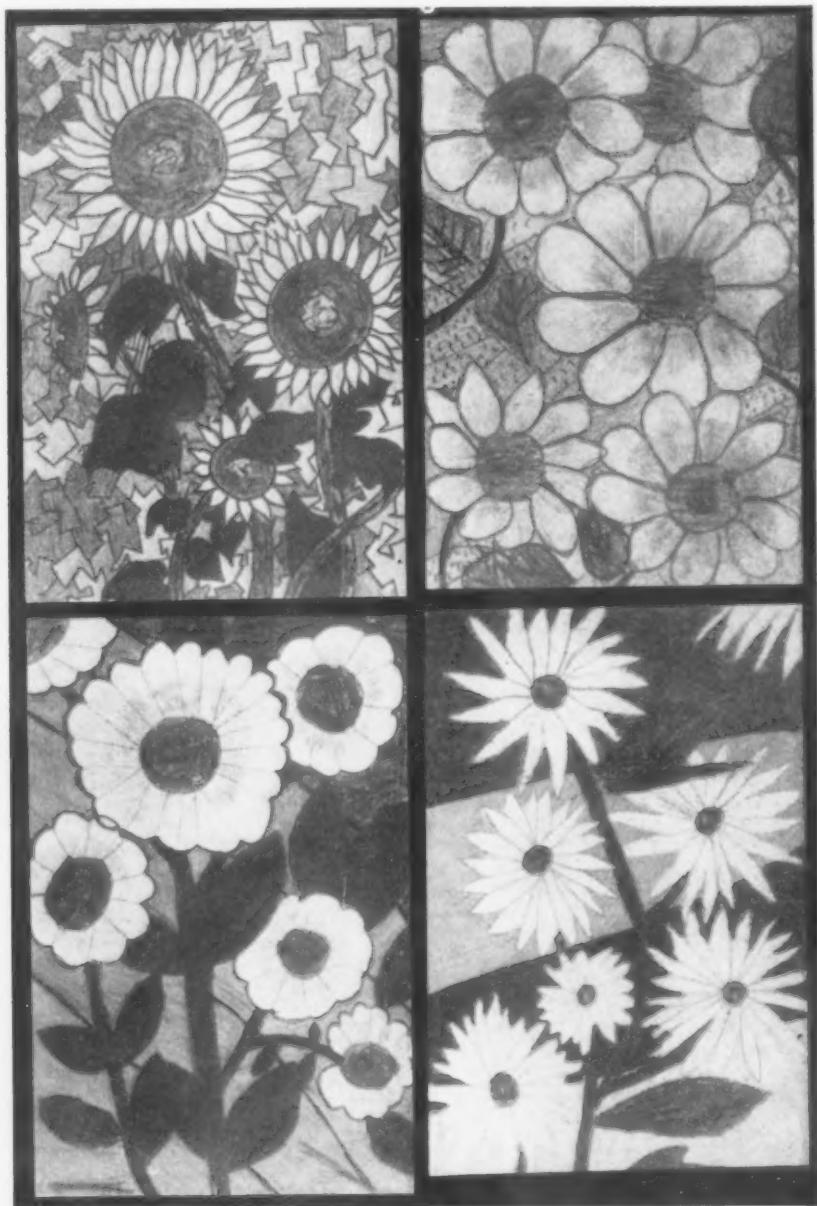
CLEVER AND ORIGINAL TOYS MADE BY STUDENTS AT EASTERN STATE
TEACHERS COLLEGE UNDER THE INSTRUCTION OF GENEVIEVE DORNEY



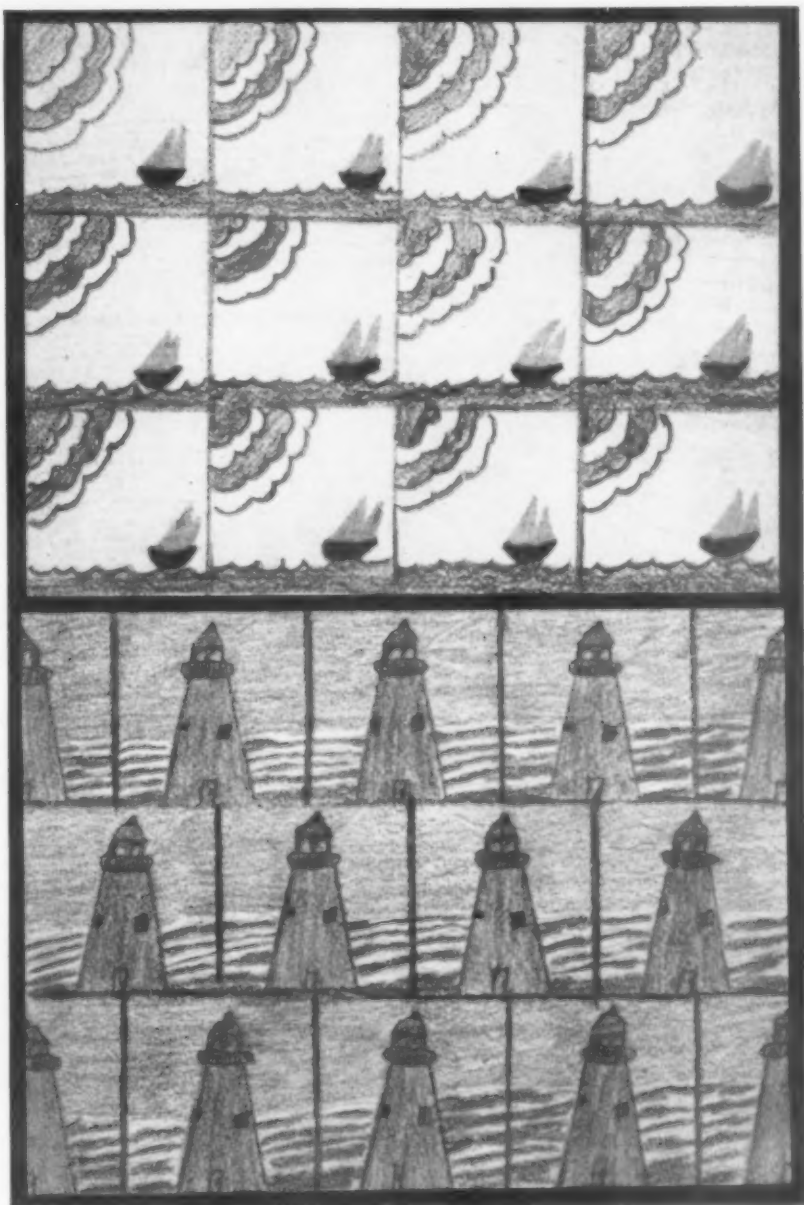
AN INTERESTING ARRANGEMENT OF KNIGHTS ON HORSEBACK BY A JUNIOR HIGH SCHOOL STUDENT OF MINOT, NORTH DAKOTA. THIS WAS DONE UNDER THE SUPERVISION OF MYRTLE HOLSTER



ALICE IN WONDERLAND SUBJECTS DONE IN TEMPERA BY SIXTH GRADE CHILDREN
UNDER THE INSTRUCTION OF MARGARET WELLS, SPOKANE, WASHINGTON



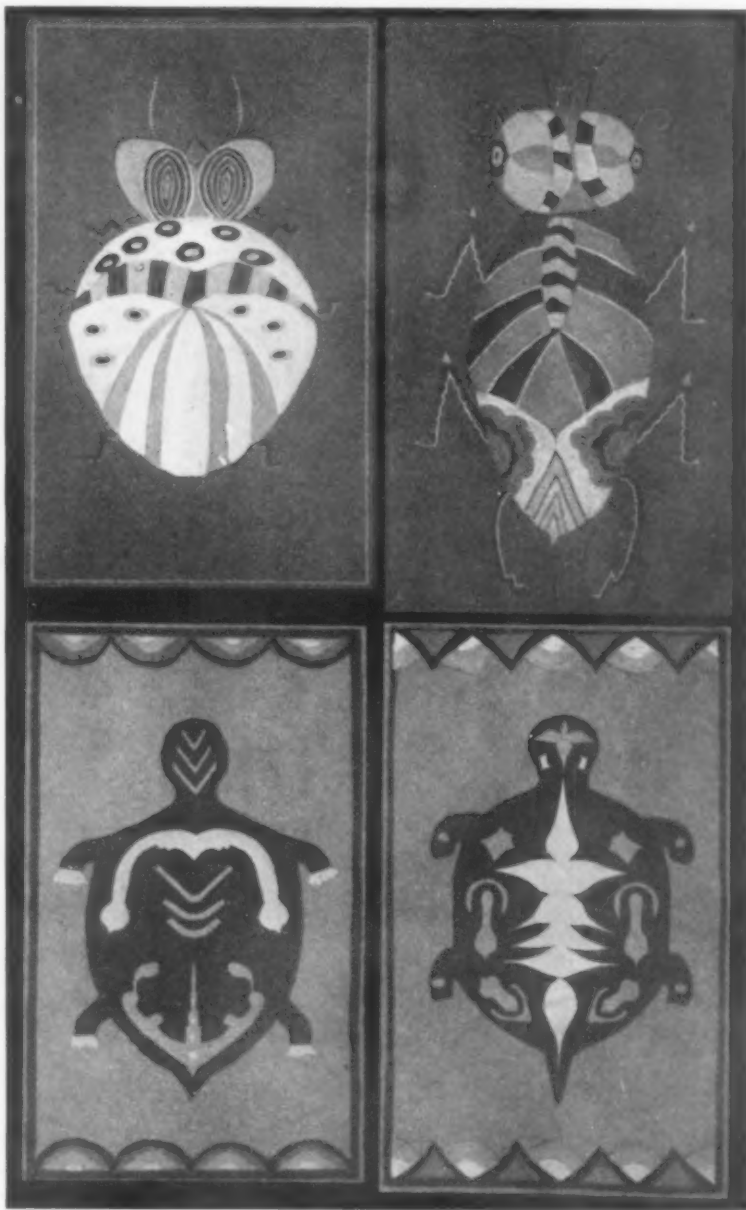
ORIGINAL SUNFLOWER PANELS BY SIXTH GRADE STUDENTS AT THE RILEY SCHOOL, EAST CHICAGO, INDIANA. THEY WERE DRAWN FROM REAL FLOWERS WITH BRIGHT COLORED WAX CRAYONS. ART INSTRUCTOR, H. WALLSCHLAEGER



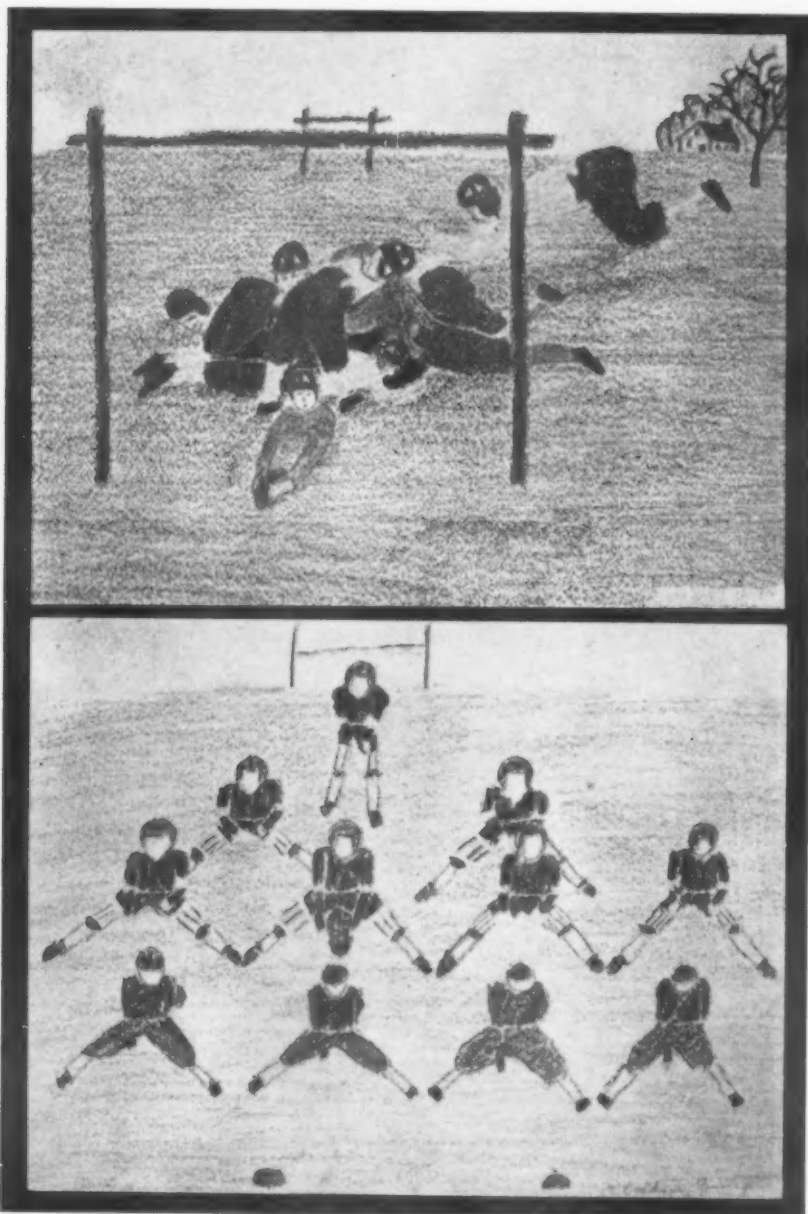
BOATS AND LIGHTHOUSES ARE INTERESTING SUBJECTS FOR DESIGN. THESE WAX CRAYON ALL-OVERS WERE MADE BY FIFTH GRADERS AT THE ROOSEVELT SCHOOL, CLEARWATER, CALIFORNIA, UNDER THE SUPERVISION OF IVY D. BELL.



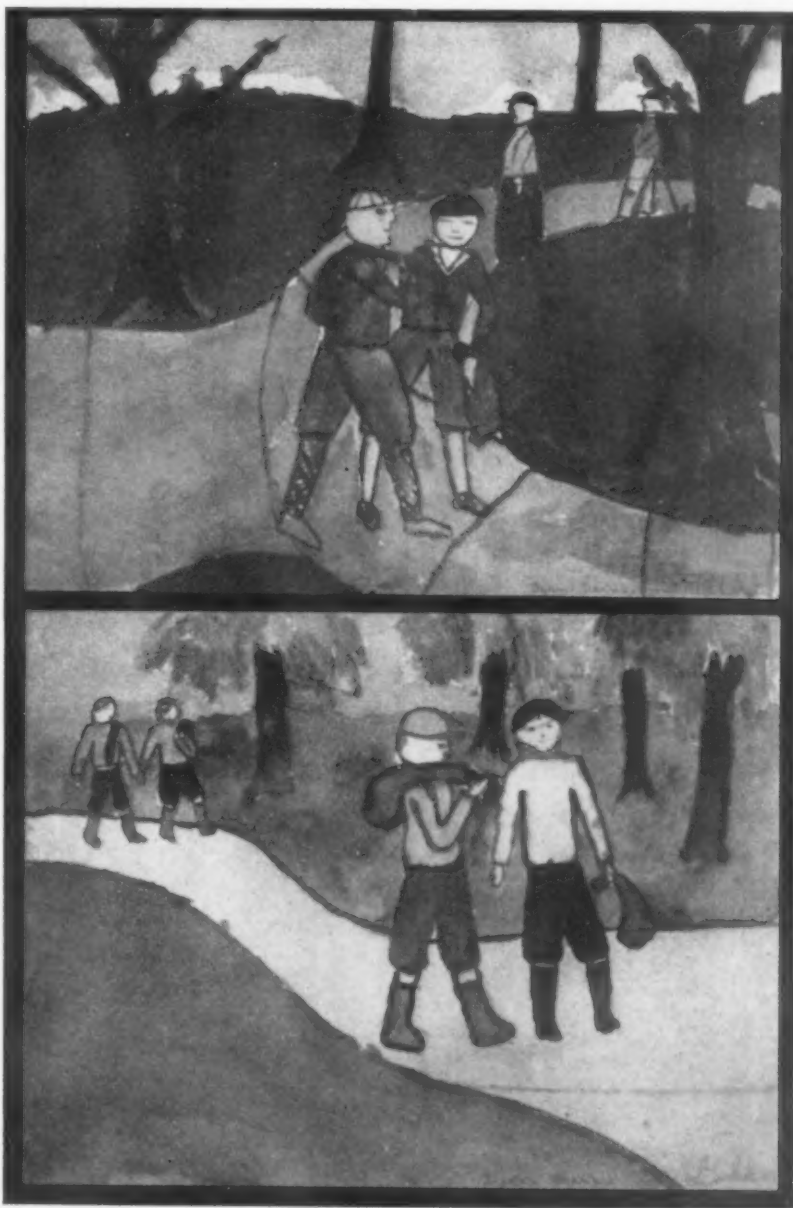
FIRST AND SECOND GRADE PUPILS OF MARGUERITE SISEL, GILBERT, MINNESOTA,
ENJOYED DRAWING THESE HORSES WITH WAX CRAYON AND WHITE CHALK



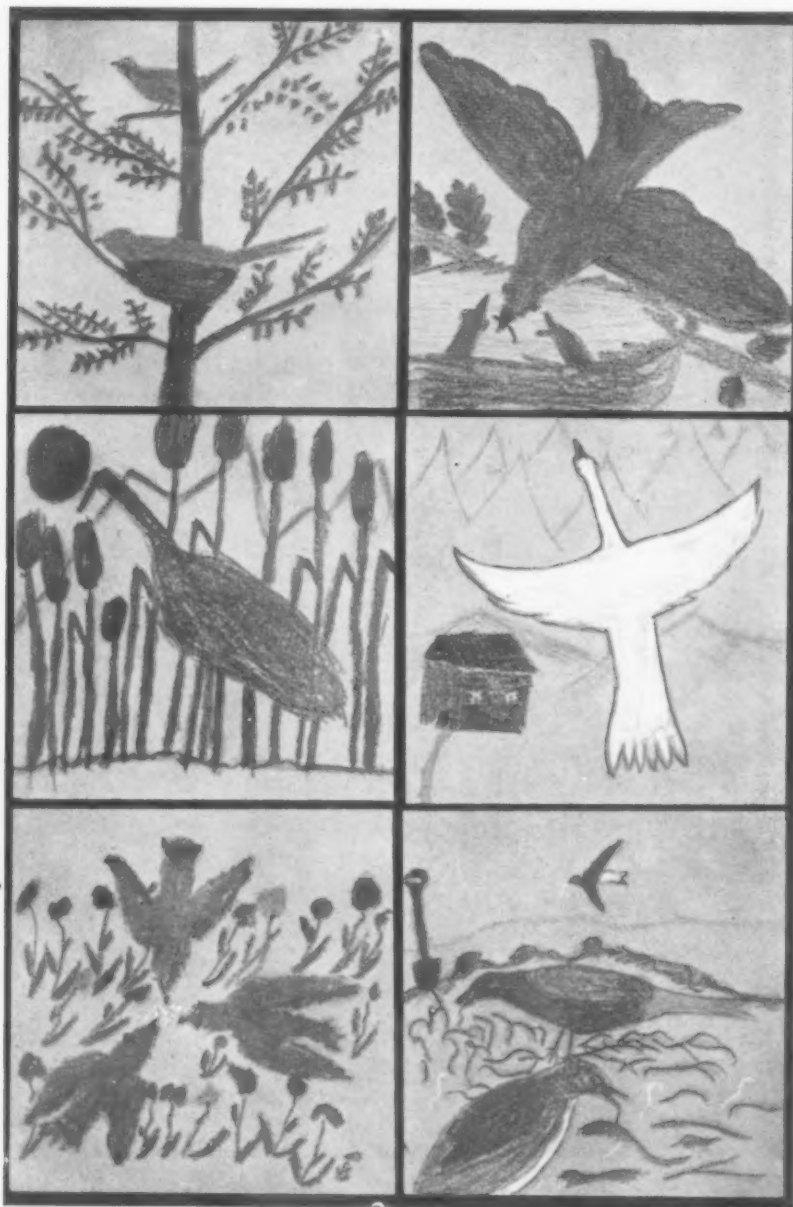
DECORATIVE BUGS AND TURTLES BY GRADES FIVE AND SIX. THE TWO CHARMING BUGS AT THE TOP OF THE PAGE ARE DONE IN TEMPERA WHILE THE TURTLES ARE OF CUT PAPER. MARGARET WELLS, ART INSTRUCTOR



THE YOUNG PUPILS OF HARRIETTE B. CONOLLY, WAUKEGAN, ILLINOIS, HAVE ILLUSTRATED A POPULAR SPORT. SUCH A LESSON IS FINE TRAINING IN FIGURE DRAWING, AND IS ALSO THOROUGHLY ENJOYED BY THE CHILDREN



MISS CONOLLY'S CLASSES ALSO ENJOY DOING ACTION FIGURES IN WATER COLOR



THESE CREATIVE BIRD DESIGNS WERE DONE BY FOURTH AND FIFTH GRADE CHILDREN.
THE ONLY REQUIREMENT WAS THAT THE SPACE BE FILLED IN A DESIGN-LIKE MANNER
SUSAN BAXTER, ART SUPERVISOR, AURORA, MINNESOTA



(Concluded from page 16)

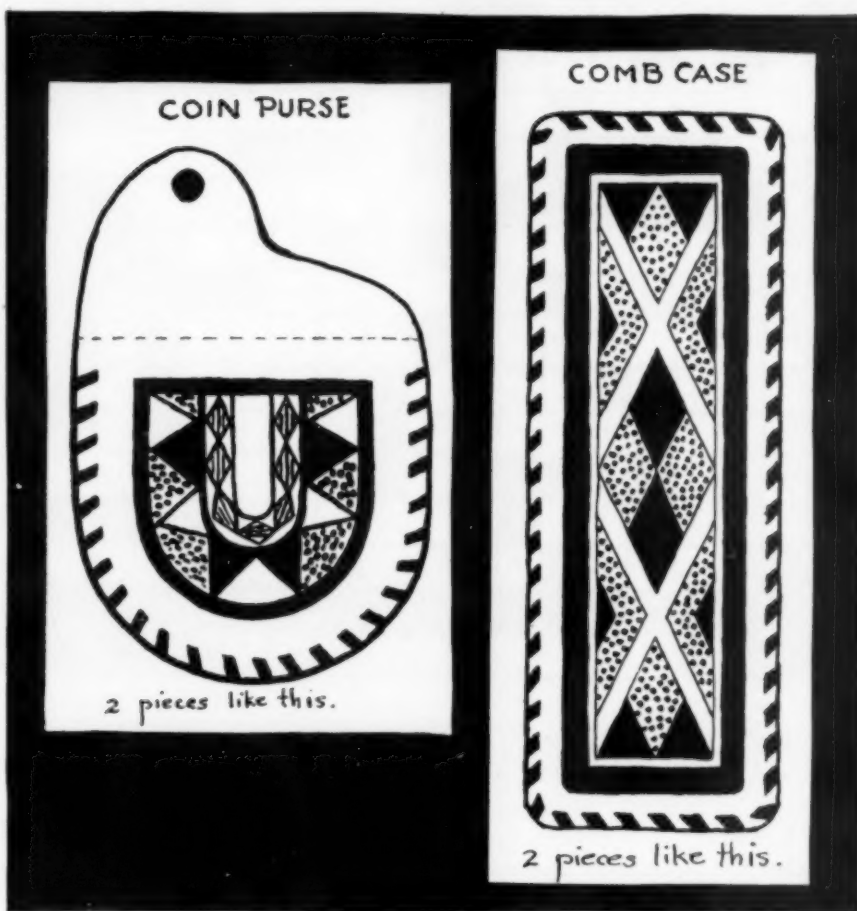
difficulty to such an extent that I thought others might like to hear about our plan.

Whenever larger problems in leather are cut, small scraps remain which accumulate, year after year. It was these scraps we utilized for our problems.

One boy devised a clever coin purse with two divisions. Another was inspired to make a comb case. All made tooled

leather bookmarks for their first attempts.

Of course, the chief value in craft problems lies not so much in skill developed as in growth of appreciation and creation. We stressed design at all times. My craft group was composed largely of boys who would not have become interested in art through any other branch and I am convinced the nucleus for future hobbies was developed.



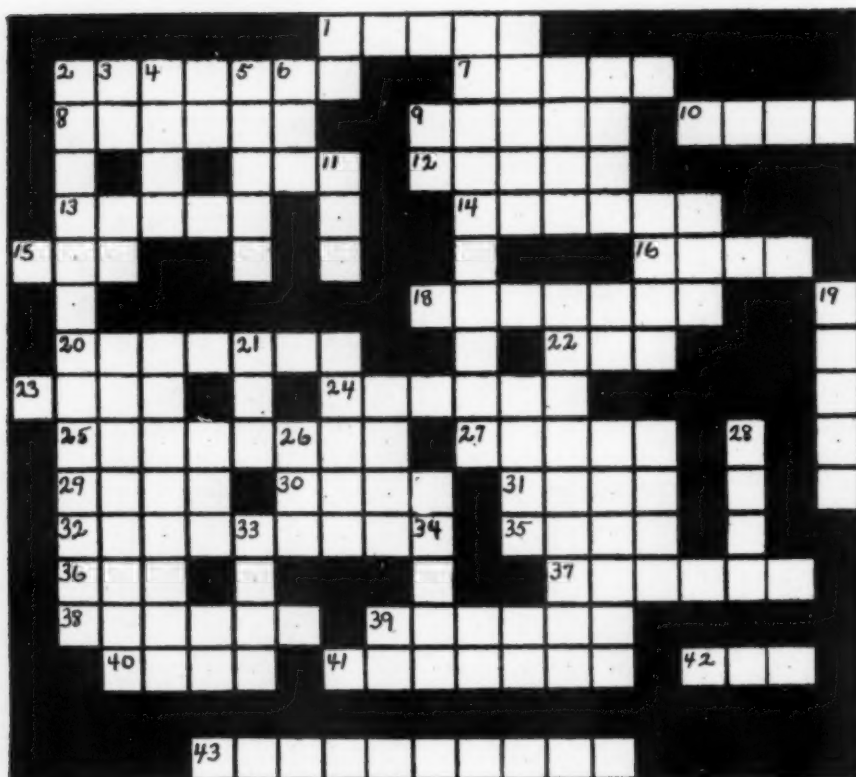
USEFUL OBJECTS THAT MAY BE MADE FROM SCRAPS OF LEATHER. DOROTHY MILNE RISING, SEATTLE, WASHINGTON



An Art Crossword Puzzle

LAURA A. HOLDERNESS

BESSEMER, ALABAMA



YOUR ART CLASS WILL BE INTERESTED IN TRYING THIS CROSSWORD PUZZLE
PREPARED FOR US BY LAURA A. HOLDERNESS OF BESSEMER, ALABAMA

ACROSS

- | | |
|---|---|
| 1. An instrument of measure | 9. A hue plus black |
| 2. A drawing instrument for making circles | 10. Tools used for woodwork |
| 7. A crayon used on blackboards | 12. A secondary color made from blue and yellow |
| 8. A secondary color made from yellow and red | 13. A sticky substance |
| | 14. Informal balance |
| | 15. The amount of our effort art takes |

- | | |
|---|---|
| 16. A kind of repeat in all-over design | 19. The amount of light and dark in a color |
| 18. A room for exhibitions of works of art | 21. A vase sometimes used as a model |
| 20. A thing we should always do | 26. What we decorate for Easter |
| 22. Color | 28. A primary color |
| 23. Drawing instruments | 33. The scent of paint |
| 24. Orderly arrangement | 34. Arrangement of colors |
| 25. An essential of Art | |
| 27. Hue | |
| 29. A hue plus white | |
| 30. What a very talented person is said to have | |

31. Having the shape of an egg
32. A harmony
35. One of the things we do in art
36. A primary color
37. Color of the greatest value
38. Color of the least value
39. A good source of art ideas
40. Kind of work careless students do
41. A design rule
42. A kind of paint
43. Formal balance

DOWN

2. A harmony of red and green
3. A conjunction
4. A correlation project of geography and art
5. When colors harmonize
6. The first thing you must be able to do in order to draw
7. The color circle
11. Exact description of a color

ANSWERS

ACROSS

1. Ruler
2. Compass
7. Chalk
8. Orange
9. Shade
10. Saws
12. Green
13. Paste
14. Occult
15. All
16. Drop
18. Gallery
20. Measure
22. Hue
23. Pens
24. Design
25. Neatness
27. Color
29. Tint
30. Gift
31. Oval
32. Analogous

35. Draw
36. Red
37. Violet
38. Yellow
39. Nature
40. Poor
41. Balance
42. Oil
43. Bisymetric

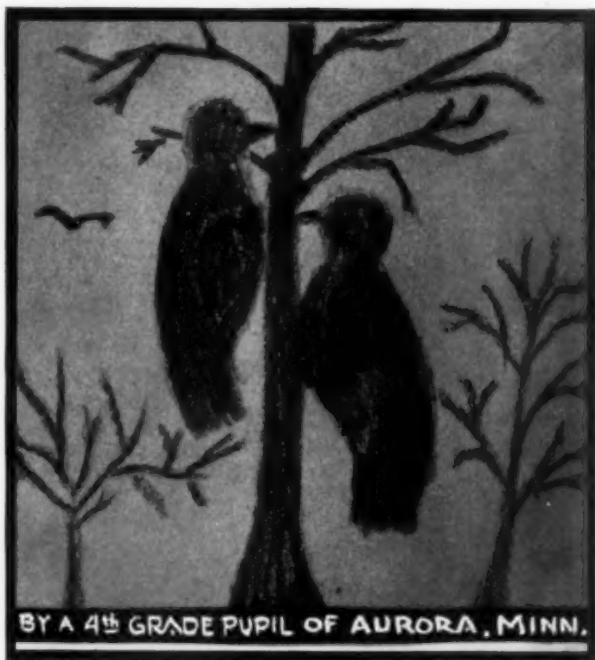
DOWN

2. Complementary
3. Or
4. Maps
5. Agree
6. See
7. Chromatic
11. Hue
19. Value
21. Urn
26. Egg
28. Blue
33. Odor
34. Scale



FLOWERS CUT FROM FOLDED PAPER BY ART CLASSES IN THE SCHOOLS OF ATLANTA, GEORGIA. ELISE REID BOYLSTON, ASSISTANT SUPERVISOR OF ART

Art for the Grades



BY A 4TH GRADE PUPIL OF AURORA, MINN.

CONTRIBUTING EDITORS

WILLIAM S. ANDERSON

Supervisor of Art, Wichita, Kansas

ALICE STOWELL BISHOP

Supervisor of Art, New London, Conn.

ELISE REID BOYLSTON

Assistant Supervisor of Fine and Industrial Arts, Atlanta, Ga.

BESS ELEANOR FOSTER

Supervisor of Art, Minneapolis, Minnesota

VERNET J. LOWE

Highland Park, Illinois

JANE REHNSTRAND

*Head of Art Department, Wisconsin State Normal School,
Superior, Wisconsin*

CLARA P. REYNOLDS

*Director of Fine and Industrial Arts, Grammar and High Schools,
Seattle, Washington*

NELL ADAMS SMITH

Director of Art

JESSIE TODD

*Department of Art Education, University of Chicago, Chicago,
Illinois*

BEULA M. WADSWORTH

Sarasota, Michigan

The Importance of the Art Lesson in the Grades

MARION GRAFFAM MILLER

FORMER ASSISTANT DIRECTOR OF ART, DES MOINES, IOWA

Illustrations loaned by

H. Estelle Hayden, Director of Art, Des Moines, Iowa

THE art curriculum is recognized today by progressive educators as a vital part of the general educational curricula, and education through the art curriculum as an important phase of every child's development. Art is no longer thought of as remote from everyday life and classified as a frill in education—a hazy something which few have the ability to enjoy and use and still fewer the ability to create. It is recognized now as a tangible reality which actually functions vitally in everyday life because of its definite psychological effect upon one; it is thought of as a real force which everyone may enjoy and use to make life fuller and richer and which it is possible for the average person to create.

The "drawing" of the past in our public schools is gradually rising out of the fog of intangibility and lack of organization into the light of a clear logical art curriculum, based upon the same sound psychological and pedagogical principles as those of other subjects. It includes the development of: first, appreciation—the ability to enjoy, use, and select that which is beautiful; second, expression—the ability to create and select those things which have aesthetic

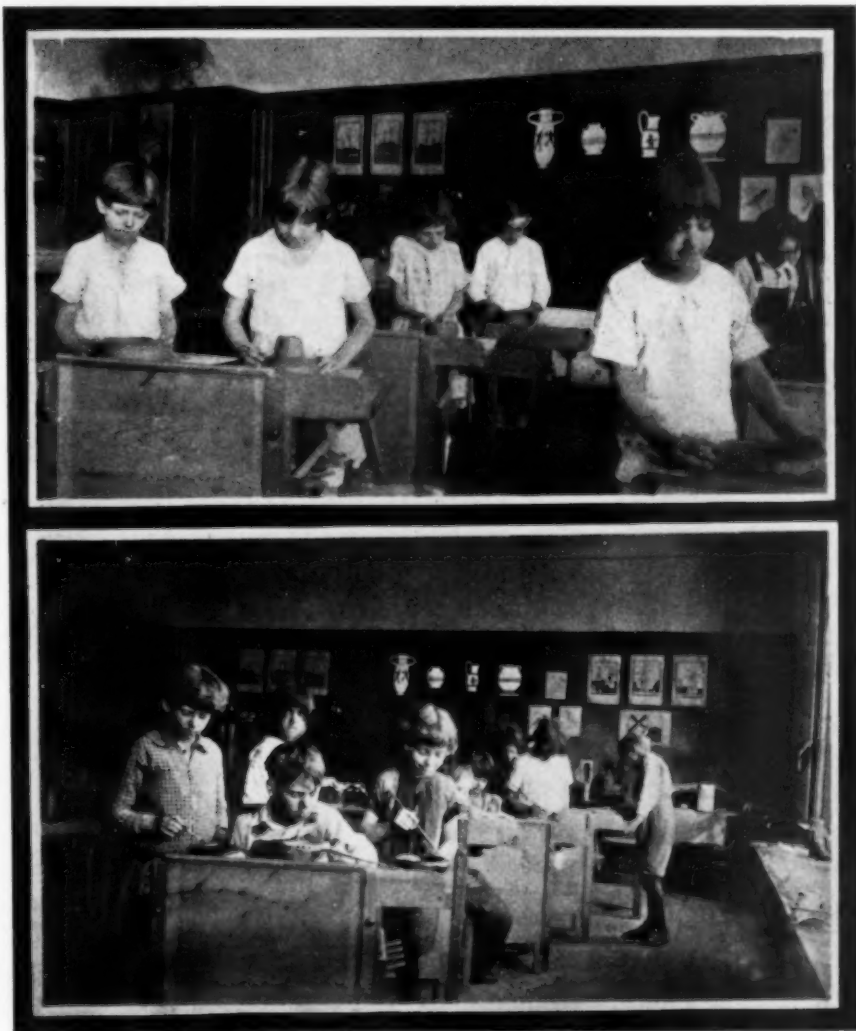
interest in the field of fine and industrial arts; and third, a knowledge of and interest in these fields.

The progressive course of study includes a definite statement of the following factors: (1) aims which are at the basis of art education; (2) subject matter, the selection of which is based upon the interests, needs, and abilities of children at various ages; (3) methods, including a selected list of units of work through which the subject matter may be developed; and (4) progressive standards of attainment for each grade based upon the interests and abilities of the children of various ages.¹

The recognition by educators of the importance of education through the fine and industrial arts and the organization of vital courses of study are important factors in helping the American child to live on the heights aesthetically, rather than exist in the valley. There is, however, one other factor to be considered before this may be accomplished, namely, the art lesson, the place of contact between the teacher and the pupil, or, in terms of action, the firing line.

The teacher of art in contact with the boy and girl in the art lesson is the only

¹See "How Children Learn to Draw," Chap. IV (Interests and Standards of Attainment), by Walter Sargent and Elizabeth E. Miller.



GRADE III, PUBLIC SCHOOLS, DES MOINES, IOWA. AN INDUSTRIOUS GROUP IN AN ART LESSON, THE ORGANIZATION OF WHICH EMPHASIZES THE APPLICATION OF THE POINTS, PRINCIPLES, ETC., DEVELOPED, THE SO-CALLED TECHNICAL SIDE OF THE WORK, MARION G. MILLER, FORMER ASSISTANT DIRECTOR OF ART, DES MOINES, IOWA

link through which the faith and plans of art educators may actually be effective in the lives of the boys and girls. Her guidance of the art lesson is the factor which either brings the aesthetic ship into port, laden with fuller capacities for enjoyment, or lets it sink gradually in the sea of difficulties and problems which arise. To bring it safely into port, she must realize the following facts: (1) that the art lesson should have as definite aims and organization based upon sound pedagogical principles as any other lesson, and (2) that the presentation of art material, as the case in the development of each type of subject matter, brings with it problems peculiar to itself.

It is to be hoped that in the near future the art lesson in the elementary school may take its rightful place with those of other subjects upon a sound pedagogical basis.

AIMS OF THE ART LESSON

As a basis for discussing aims for the art lesson we must recall the fact that aims in education have undergone a radical change during the last fifteen years. Fifteen years ago, John Dewey quoted Rousseau as having said, "The whole of our present method is cruel, for it consists in sacrificing the present to the remote and uncertain future."¹ He was a pioneer who realized that aims based on a division of subject matter which would supposedly function in the child's adult life were not vital. He saw the child, rather than the subject matter, as the center of education and aims in terms of the development of the capacities and

needs of the child. He says, "Maturity is the result of the slow growth of powers."²

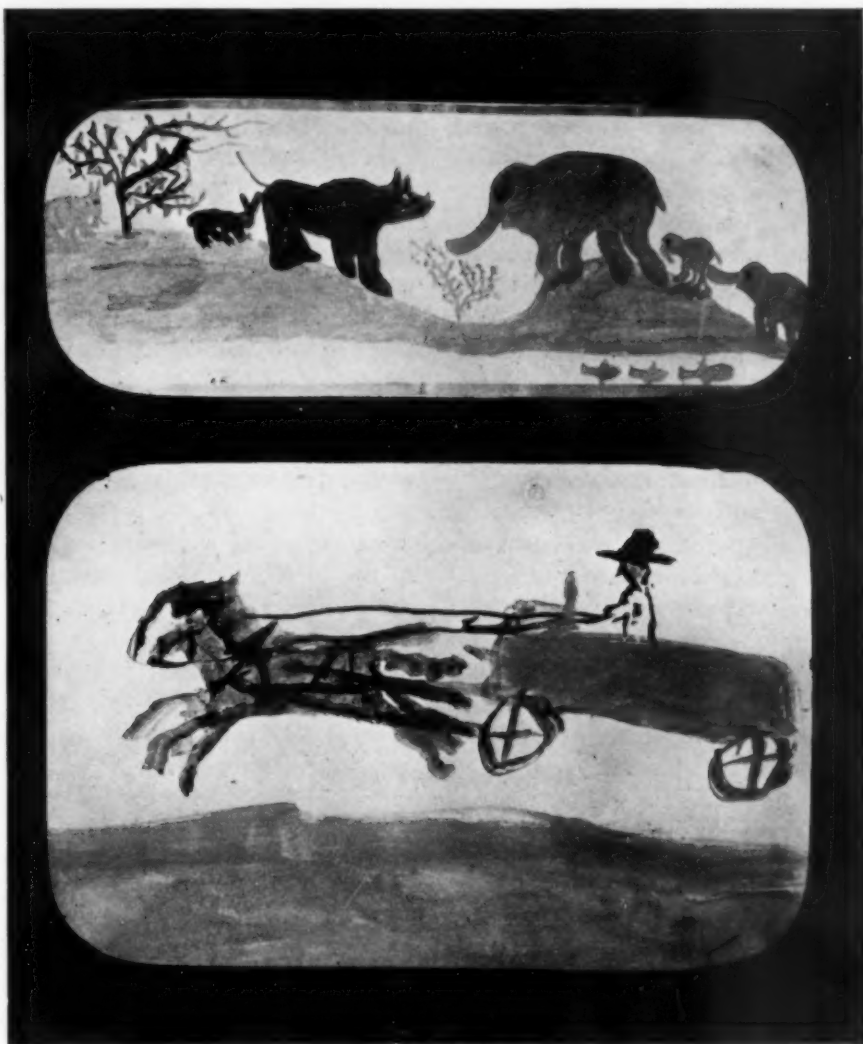
Today general aims in art education, as in the other fields of development, must be formulated with reference to the present needs and development of the capacities of the child. They include the development of the child in terms of habits, ideals, permanent interests, good habits of work and skills,³ and the development of the child in art subject matter, selected with reference to his needs, interests, and abilities. Turning to the child we find he has the interest and ability (1) to appreciate, enjoy, and select that which is beautiful in the objects which make up his environment in works of art and in nature; (2) to create beauty in the fields of fine and undustrial arts; and (3) to know something about the development of the arts of the past and the present processes through which objects of beauty in these fields are created. The general aims in art are, therefore, as follows:

1. To develop the ability to appreciate, enjoy, and select that which is beautiful in the objects which make up one's environment in works of art and in nature.
2. To develop the creative imagination through the planning and making of that which is beautiful in the fields of fine and industrial arts.
3. To gain definite knowledge of and interest in the development of art in the past and the present processes through which objects of beauty in these fields are created.

¹John Dewey, "Schools of Tomorrow," Chap. I, page 5.

²John Dewey, "Schools of Tomorrow," Chap. I, page 6.

³See "Methods of Teaching in High Schools," Samuel Chester Parker, 1920; page 485.



ILLUSTRATIONS DONE IN GRADE II, PUBLIC SCHOOLS, DES MOINES, IOWA. THEY DEPICT PRIMITIVE LIFE, AND A HORSE IN ACTION. CHILD'S AIM—TO TELL A STORY IN DRAWING. TEACHER'S AIM—TO DEVELOP THE ABILITY TO USE DRAWING AS A MODE OF EXPRESSION AND TO DEVELOP THE CHILD'S CREATIVE IMAGINATION



With these general aims in mind the art curriculum is formulated, and definite aims for each grade are determined based upon the interests, needs, and abilities of the child at various stages of development. These aims for each grade may be worked out in terms of standards of attainment to be met by the children of the grade.¹ For progressive "standards of attainment" in the fine arts field the author refers to "How Children Learn to Draw" by Walter Sargent and Elizabeth Miller and for "desirable outcomes" in the field of industrial art, to "Industrial Arts for Elementary Schools" by Frederick Bonser and Lois Coffey Mossman.

With her aims developed in terms of standards of attainment and clearly kept in mind it is the function of the art teacher to guide the children in the selection of projects or units of work for the art lesson through which these standards of attainment may be met. This statement may need explanation. The art teacher in a fourth grade has certain standards of attainment in each phase of the fine arts field, i.e., design, illustration, color, art history, and appreciation, which are to be met during the year. The projects selected must give enough variety for her to meet the standards of attainment in all phases of the work. During the year these fourth grade children will want to illustrate stories in history and English through which the standards of attainment in graphic vocabulary and pictorial composition may be met, to design posters, notebook covers, and cards through which standards of

attainment in design may be accomplished. Undirected selection of projects by the children and lack of definite standards of attainment or aims by the teacher lead to haphazard development of capacities and abilities. Through the consciousness of her standards of attainment and knowledge of the work done in other subjects in the curriculum, the teacher may guide the children to select not only projects which are the result of their definite needs and interests but projects giving the needed variety for her to meet all of her standards of attainment and by so doing accomplish her aims.

This brings us to the aims for the art lesson. These include a statement of the development of the child in terms of habits, ideals, permanent interests, good methods of work, and skills as well as definite art subject matter.²

The aim of the art lesson is very often confused with the point of the lesson. The aim, as has been stated, is expressed in terms of the development of the child, i.e., the outcome in the maturity of the child's abilities and capacities, while the point of the lesson is expressed in terms of the activity in which the class participates as in the making of a book cover, the illustrating of a story, the drawing of a horse. For example, the point, or the child's aim in a lesson, may be to illustrate a Roman history story while the teacher's aim would be to develop certain interests, appreciations, and abilities.

The first requisite of every vital art lesson is that the teacher be conscious of definite aims based upon the standards of

¹See "How Children Learn to Draw," by Walter Sargent and Elizabeth E. Miller. Ch. IV, Interests and Standards of Attainment.

²See "Methods of Teaching in High School," Samuel Chester Parker, 1920: page 485.

attainment of the grade in which the lesson is taught and expressed in terms of the development of the child.

THE ORGANIZATION OF THE ART LESSON

Little wonder is it that the art lesson as a structural, well-organized classroom procedure received the smiles of skepticism from educators a few years ago, when one realizes how little relationship this type of lesson appeared to have with other types. The art lesson requires the same organization based upon sound pedagogical principles as does any other

type of lesson. It is, however, different from many other lessons in one respect; namely, that the division of time very often emphasizes the application of the points, principles, etc., developed, the so-called technical side of the work. This must necessarily be done.

There are various organizations given by educators for the division of the teaching unit into logical steps. One which follows in general the organization already worked out and which the author feels particularly well adapted to the art lesson is as follows:



GREEK POTTERY MADE IN GRADE V, NASH PUBLIC SCHOOL, DES MOINES, IOWA. THIS SHOWS THE RESULTS OF AN ART PROJECT WHICH IS THE OUTGROWTH OF AN ART CURRICULUM WHICH INCLUDES THE DEVELOPMENT OF: (1) APPRECIATION—THE ABILITY TO ENJOY, USE, AND SELECT THAT WHICH IS BEAUTIFUL. (2) EXPRESSION—THE ABILITY TO CREATE AND SELECT THOSE THINGS WHICH HAVE AESTHETIC INTEREST IN THE FIELD OF FINE AND INDUSTRIAL ART. (3) A KNOWLEDGE AND INTEREST IN THESE FIELDS.

MARION G. MILLER, FORMER ASSISTANT DIRECTOR OF ART, DES MOINES, IOWA



The Preparation. The preparation of the lesson is the introduction to the lesson and may be termed the basis for the presentation of new material. It has its psychological basis in the apperception of ideas, i.e., the bringing into consciousness of past experiences and knowledge important in the planning of the new problem. The points included in the preparation may be summed up as follows: (1) the correlation of the new topic with past experience or knowledge upon which the new material may be based; (2) the recalling of necessary relevant facts which will help in the planning of the new problem; and (3) the definite statement of the child's aim or problem in the lesson.

The comparative length of time used for the introduction is dependent upon the directness with which the correlation and recall is made. It will usually require much less time than the presentation.

The Presentation. The presentation may be termed that part of the lesson which develops new subject matter, whether it be appreciation, creative ability, or knowledge. The points in the presentation are as follows: (1) a discussion of the problem; (2) the development of the new subject matter through definite methods; and (3) the application of the new material to the problem of the lesson.

The Conclusion. The conclusion may be described as that part of the lesson which clinches the data developed by summing up, clarifying or reorganizing it in the mind of the child. Every art lesson should have some definite conclusion. It may include one or more of the following steps: (1) a new application of the data (principles, application, knowledge) developed in the lesson; (2) the application of similar material in the same way; (3) class criticisms of work by pupils organizing and clarifying the new subject matter. Class criticisms may involve the selection of work which illustrates the use of the data gained. The comparative length of time given to the conclusion is dependent upon the type and thoroughness of the summary.

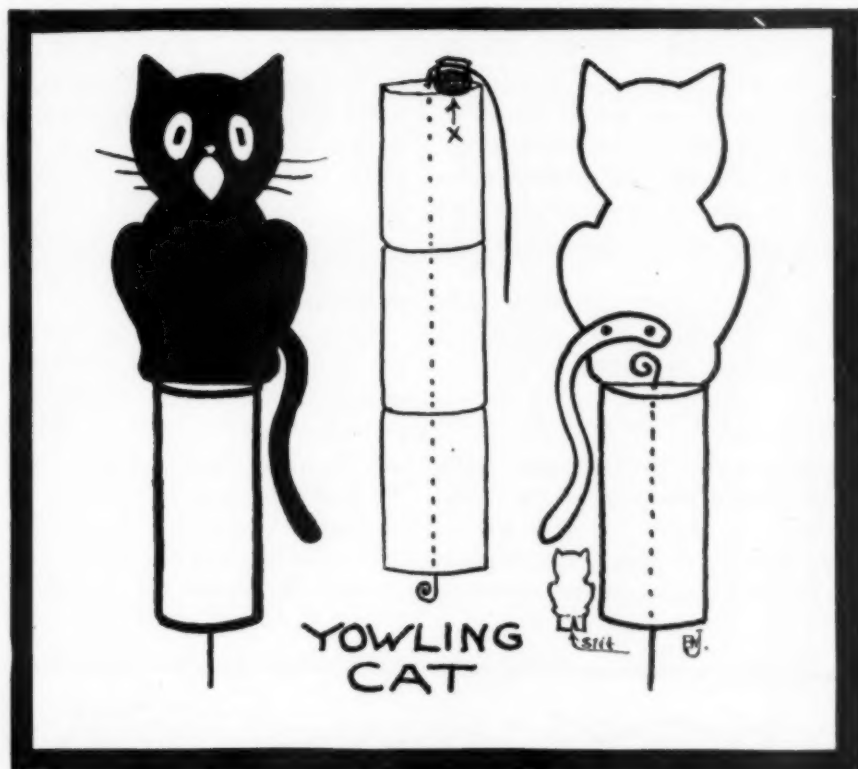
The art lesson which begins a unit of work that will include several lessons may require stress upon the introduction; the one ending a project may need emphasis upon the conclusion. Every art lesson should have some definite introduction and conclusion, whether it be only a statement of the progress made in the previous lesson and the work to be accomplished during the lesson for an introduction, or a statement of the progress made during the lesson for a conclusion. The logical steps in lesson organization must be considered in the making of effective lesson plans.





Some Halloween Ideas

EDITH M. JEWELL
FREESTONE, CALIFORNIA



THIS Black Cat knows how to yowl. Choose a tall, slim can for the "post" it sits on. Cut cat from tin, allowing one-fourth of an inch all around sides and top for turning in. Turn over raw edge with pliers and hammer down. Cut cat one

inch longer at bottom than it shows as it sits on post. Slit this extra length up in center, one inch. See very small drawing. Paint cat black, with green eyes and red mouth and nose. Cut a tail from an old inner tube and tack in place on back of

cat. Make cut in can for bottom part of cat to pass through. Bend back and slit bottom edge in opposite directions, tightly against top of can. The cat is cut wide where it rests on can so it will not slip through the cut. Punch hole in can a bit off center at back of cat, and run wire through. Coil wire at top end so it cannot slip through hole. Resin wire well, and—but you know the rest!

These cats and posts may be made life size by using gallon cans or buckets and fastening several together, as shown in center drawing. Paint posts gray or green. Start at bottom and run the wire up through the cans. Pass wire over small tin can at top of post. See X. Pull down on the resined wire.

These large-sized cats and posts make good party decorations, besides furnishing more than their share of noise.

TOP MASKS

Green-eyed cats, grinning pumpkins, and sad visaged owls, all make dandy Top Masks.

Top masks are very large, sixteen inches or more across, and are worn on

the head *above* the face or dominoe mask.

Make the masks of two thicknesses of tough paper, or use buckram for the foundation and cover with sateen or material that matches costume. Paste, sew, paint, or crayon on features. Outlining features with black or some strong color makes the mask more striking. The bottom edge or "neck" of mask is pasted or sewed onto a band that fits snugly around head and rests on ears. Use a doubled paper band for the paper masks and a felt or cloth-covered band for the cloth masks.

BIRD MASKS

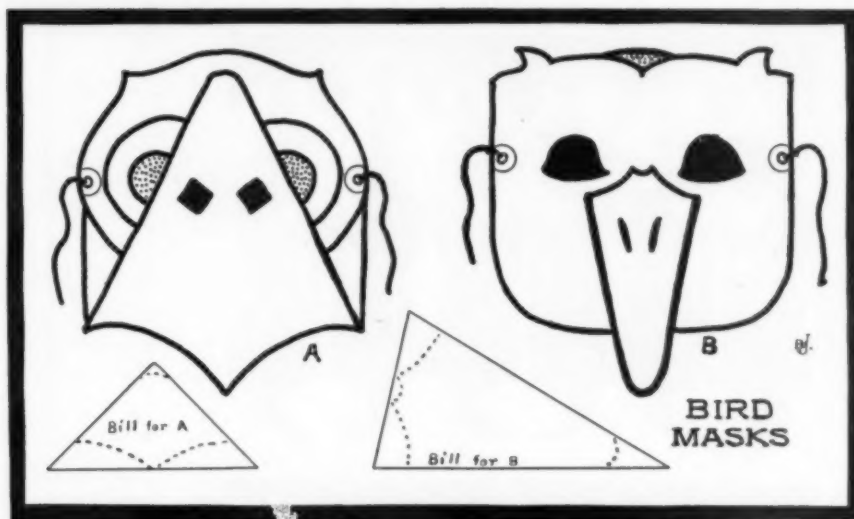
Choose yellows, greens, reds, and black to make these Bird Masks. Use either paper or cloth.

In mask A, the eyes do not see through the eyes of the bird, but through the squares shown in solid black, which are cut from the bill of the bird. The bill is shaped from a forty-five degree triangle. See small drawings. If paper is used for the mask, paste two or three thicknesses together. Paste bills to masks.

Mask B has the bill shaped from a



YOU WILL FIND NECESSARY DIRECTIONS FOR MAKING THESE "TOP MASKS" IN THE ACCOMPANYING ARTICLE BY EDITH M. JEWELL OF FREESTONE, CALIFORNIA



EDITH M. JEWELL OF FREESTONE, CALIFORNIA, SHOWS
US HOW TO MAKE THESE COMICAL BIRD MASKS

fifteen-degree triangle. There are two oblong breathing holes in the bill. Reinforce both masks along edge, where tie strings thread, with circles so edges will not tear out.

WITCHES, OWLS, AND PUMPKINS BY THE YARD

Just to watch these witches talking things over, one knows they have something up their sleeves in the way of Halloween surprises.

Fold black paper as shown in drawing and cut out on dotted lines.

Use black, orange, or red paper and cut owls and pumpkins, as shown, along dotted lines. Unfold paper two folds, then cut two kinds of Jack o'Lantern faces in the pumpkins.

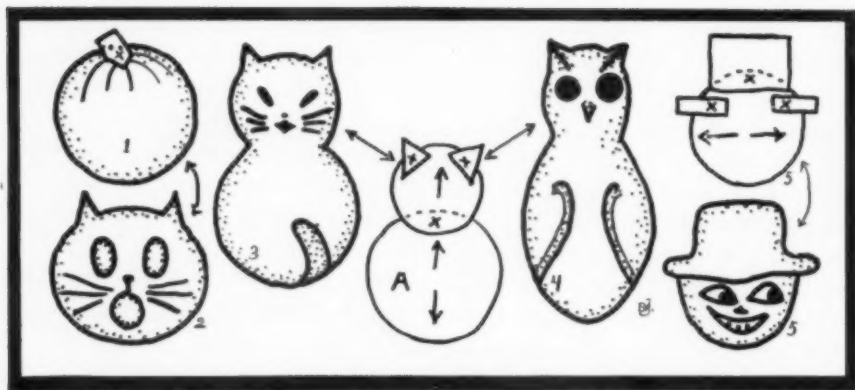
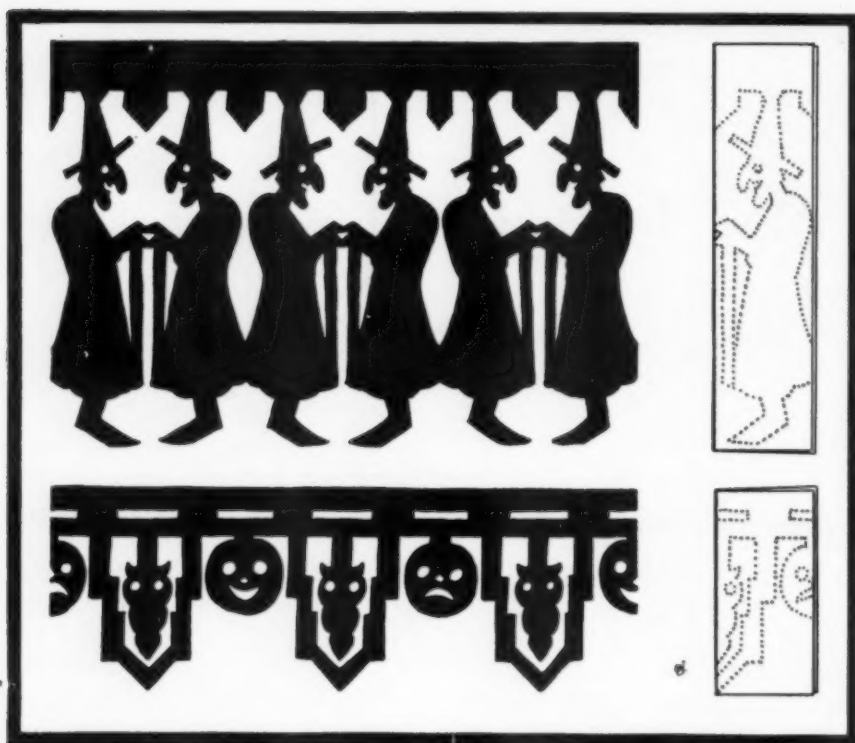
When using crepe paper, string streamers on string for festooning.

YOU-CAN-MAKE-'EM COOKIES

Nothing new or extra required, just a large and a small cookie or biscuit cutter, and a rolling pin. Different-sized glasses or tin cans will do to cut with if the right sized cookie cutters are not "at home." Use any good cookie recipe.

Cookie Pumpkins are the easiest of the lot to make. Cut a scrap of dough for the stem. Put a drop of water on cookie at X, and press stem into cookie. Mark sections of pumpkins with frosting.

Cat's Head, see 2. Cut triangles of dough as shown on A, for ears. Put drops of water on cookie and press ears in place. Roll lightly from center to sides with the rolling pin. By working the pin up and down from center you can make a long-shaped cat's head; by working sideways you can get a broad-shaped head. A little practice will soon give excellent



DECORATIONS AND COOKIES IN THE HALLOWEEN SPIRIT ARE DESCRIBED BY MISS JEWELL IN THE ACCOMPANYING ARTICLE

results. Do not crowd the cookies in the pan.

The Cat and the Owl, see 3 and 4. Both are laid out like A. The arrows show which direction to roll the dough after cookies are cut out. Roll very lightly for the cat. Roll out longer for the owl.

High Hat Jack o'Lantern, see 5. Place strips of dough on cookie for brim of hat. Cut a square or oblong piece for crown.

Never forget to put a few drops of water between strips and cookie, so they will cling together. Roll this cookie from center to sides as shown by darts. Mark out the features on the light colored cookies with chocolate frosting and on the dark ones with white frosting. If raisins and currants are used for eyes, noses, and mouths, place them before the cookie is baked and finish up with frosting after the cookie has cooled.

Poetry and Art in the Second Grade

EFFA E. PRESTON

LINCOLN SCHOOL, NEW BRUNSWICK, NEW JERSEY

ILLUSTRATING stories has been the favorite amusement of every second-grade class I have ever taught, but a recent class varied the time-honored procedure by painting pictures first and then writing poems about them. This gave the children who were not conspicuously successful in painting an opportunity to shine as poets and made everybody happy.

Although the class had written poetry, crude and halting but still poetry, all the term, there was no attempt to describe their own pictures in verse until after the completion of a unit on Mexico. One day a child, looking at Mexican scenes on the wall, said she would like to write a poem about one of them. The idea proved popular and they all wrote poems about their favorite pictures. The following are the best three poems about Mexican scenes:

THE BOY WITH THE SERAPE

Who'll buy my serape?
Señor, its colors are gay;
It is strong and warm.
The fiesta is coming,
The fiesta of flowers.
Señor, you buy my serape.

A DESERT SUNSET

The sky is red and gold.
It is sunset on the desert.
The wind and the sun are going to rest
But the cactus plants are wide awake.
They are watchmen guarding the desert
With sharp and shining swords.
They dare not sleep till the stars are gone
And the sun comes back once more.

THE PURPLE MOUNTAIN

The palm trees are bending low.
Their leaves are swinging
And the moon creeps down on the trees.
The snow on the mountain top
Looks like the claw of a giant bird
That is trying to carry the mountain away
From the purple sea and the purple sky
In Mexico.



THESE TEMPERA PAINTINGS ILLUSTRATE THE POEMS ON THE PRECEDING PAGE. BOTH THE POEMS AND THE ILLUSTRATIONS ARE THE ORIGINAL WORK OF THE SECOND GRADE PUPILS OF EFFA E. PRESTON, NEW BRUNSWICK, NEW JERSEY



4



5

ON PAGE 53 ARE THE POEMS THAT WERE WRITTEN BY SECOND GRADERS TO ACCOMPANY THESE SNOW SCENES DONE IN TEMPERA BY THE SECOND GRADE PUPILS OF EFFA E. PRESTON



PIRATE ILLUSTRATIONS BY SECOND GRADE PUPILS OF MISS PRESTON, WHO DESCRIBES THIS INTERESTING PROBLEM IN THE ACCOMPANYING ARTICLE. THE POEMS THAT THESE ILLUSTRATIONS INSPIRED ARE ON THE OPPOSITE PAGE



At the close of the term, when we studied Eskimo life, the children had grown more proficient in both painting and poetry and by the time the paint was dry on a Labrador landscape some one was asking to have a poem written down describing the picture. A very few of the children could spell and write sufficiently well to put their efforts on paper; the rest told them to me and I wrote them down. Following are two of the Eskimo poems liked by the children, who were always severe critics of each other's work:

The wolves are barking at the still cold moon,
But the Eskimo hunter high on the hill top
Shouts at the wolves and they run far away
And forget the moon.

It is snowing. The air is filled with snowflakes
Like small white flying birds.
Koo Loo hurries home for the small white birds
Might cover him deep till spring.

After this the children were told a story about a little boy who dreamed he

was captured by pirates and taken to their school and taught to become a good citizen, the pirates being reformed ones who were striving to atone for the evil deeds of their ancestors. Pyle's "Book of Pirates" inspired them to paint pirate pictures and write poems about pirates. Here are two of the most interesting ones:

The pirates sit in the sand, waiting,
For the Captain will open the treasure chest
And divide the treasure.
They do not trust the Captain
And the Captain does not trust them.
Perhaps they will kill each other
And only the moon will know.
Then who will have the treasure?

The pirate sail looks like a big white cloud
Sailing through the still blue sky.
But a dirty spot on the cloud
Is a skull and cross-bones sign.
Down on the pirate deck
A man is fighting alone
To keep the treasure chest.
Who knows how it will end?

Seeing New Beauty in the Leaves

MARTYE POINDEXTER

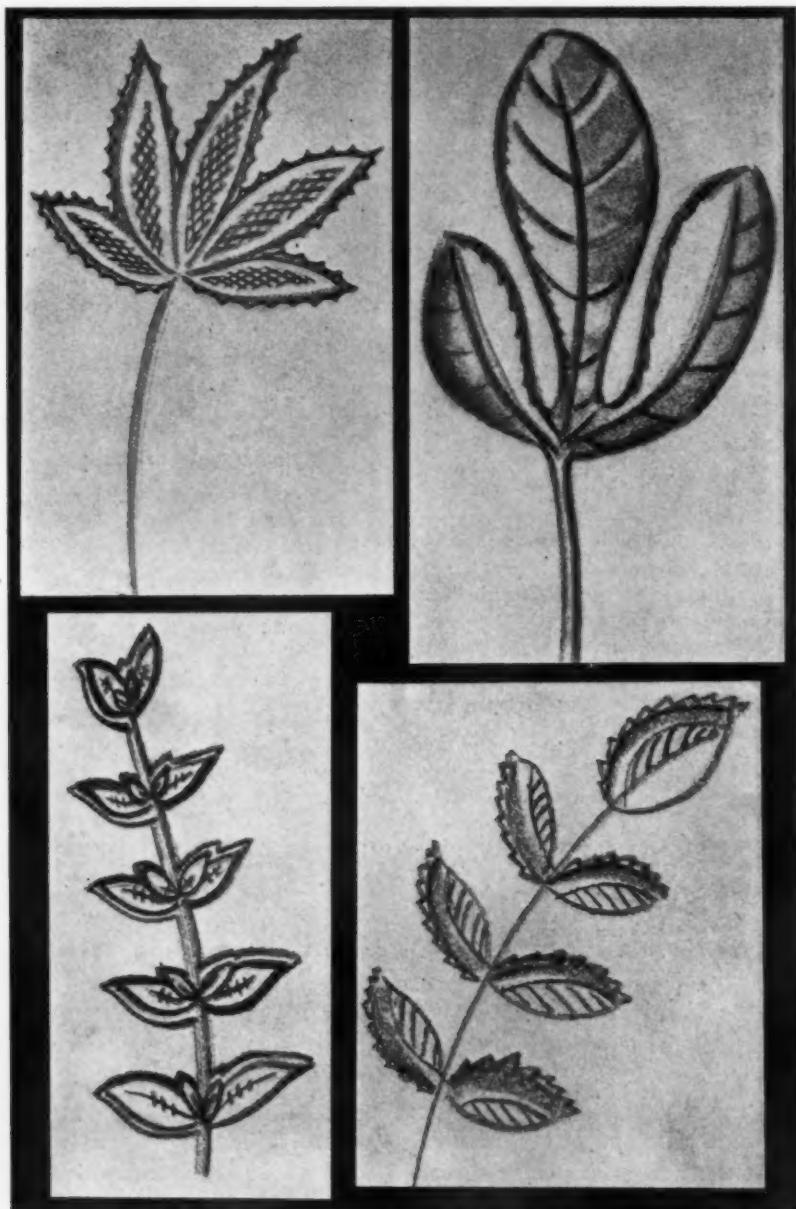
NORTH TEXAS AGRICULTURAL COLLEGE, ARLINGTON, TEXAS

INSTEAD of trying to render leaves in a realistic manner, let us approach the study of leaves with the two-fold objective of developing the creative ability of each child and of awakening a new joy in the foliage of plants, shrubs, and trees.

Take the class for a walk, but before starting decide on definite things to look for. 1. How do the leaves grow on the

stem or twig? Do they grow opposite, alternating, or in a bunch at the end?
2. What is the shape of the leaf? Is it regular, irregular, broad or tapering?
3. Are the edges smooth or scalloped?
4. How do the vines grow? Do they radiate from the stem end, branch alternately or opposite from the mid-rib, or form a network over the surface?

Do not have too many things to look



DECORATIVE RENDERINGS OF LEAVES MADE BY PUPILS OF MARTYE
POINDEXTER, NORTH TEXAS AGRICULTURAL COLLEGE, ARLINGTON, TEXAS

for, as there is a limit to what one can see on one trip, and let those things be very definitely understood. Each child can take his pencil and sketch pad and make quick pencil sketches that will tell those things about the leaves that interest him most.

When you are back in the classroom let the children take crayons and make decorative renderings on manila paper of these sketches in any way their imaginations dictate. The teacher might suggest their using any color group she wishes, such as—make one design using complementary colors, one with adjacents, another with one color and a neutral; make one using any colors you wish, and so on.

The teacher can also furnish much inspiration and enthusiasm by making some quick designs of her own before the class in the same way that she wishes them to work. Draw directly with the crayons. Do not fiddle with sketching in pencil first.

This problem could be incorporated

into a social studies unit on farm or country life, and also city life if the shrubs and plants for beautification are studied.



A PAGE FROM A STUDENT'S NOTE BOOK SHOWING HOW THE LEAVES WERE STUDIED BEFORE DECORATIVE LEAVES WERE ATTEMPTED

Exhibition Thrills

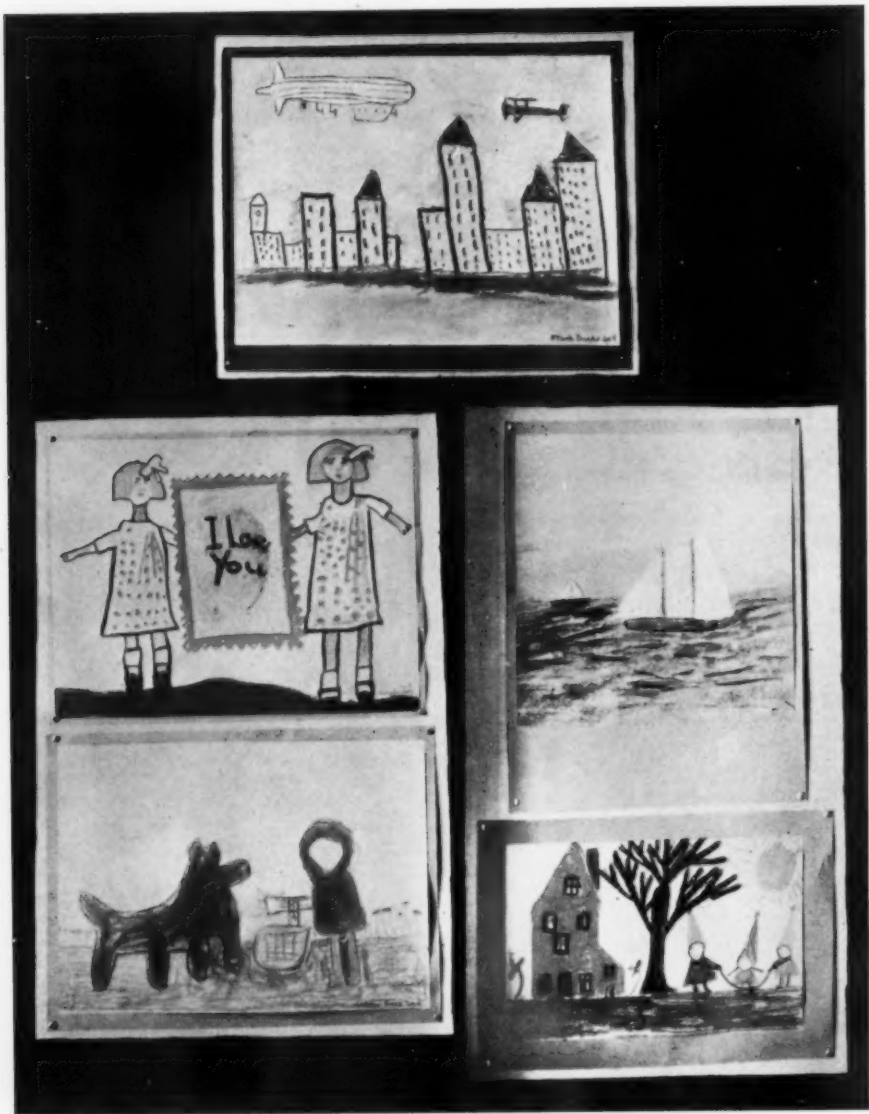
ALICE STOWELL BISHOP

SUPERVISOR OF ART, NEW LONDON, CONNECTICUT

THAT never-to-be-forgotten pleasure when the dream of seeing our school drawings on the walls of an art gallery at last came true. We had longed for a museum for years and when that wish was to be fulfilled then came the hope of an exhibit; but it did seem an almost impossible goal.

Fortunately our museum was friendly. The Director and his staff were willing to extend helping hands, so this delightful plan came to pass. Our pictures were in easel chalks and poster paint. Stress was laid on free handling, large in scale and lavish in color.

The children were told that the



A GROUP OF DRAWINGS BY THE PUPILS OF THE SCHOOLS OF NEW LONDON, CONNECTICUT, WHICH WERE EXHIBITED AT THE LYMAN ALLYN MUSEUM, NEW LONDON. ALICE S. BISHOP, SUPERVISOR OF ART

smaller, more finished work was very lovely for book illustrations, but wall pictures in a gallery needed larger treatment; so our exhibit was really very colorful, and the creative work of children is always very pleasing and generally more dashing than that of older pupils.

It always excites interest to bring the work of the schools before the public and displaying it in the museum gave us added importance.

Our public library, too, has been helpful in exhibiting the children's drawings. This also always gives great joy to the young artists. Art teachers who have had these opportunities for years will smile at our enthusiasm, but those near a friendly museum, who have not exhibited there, do please see about it at once and have a real thrill besides a wonderful opportunity to show that children have an art of their own which is not at all out of place on museum walls.

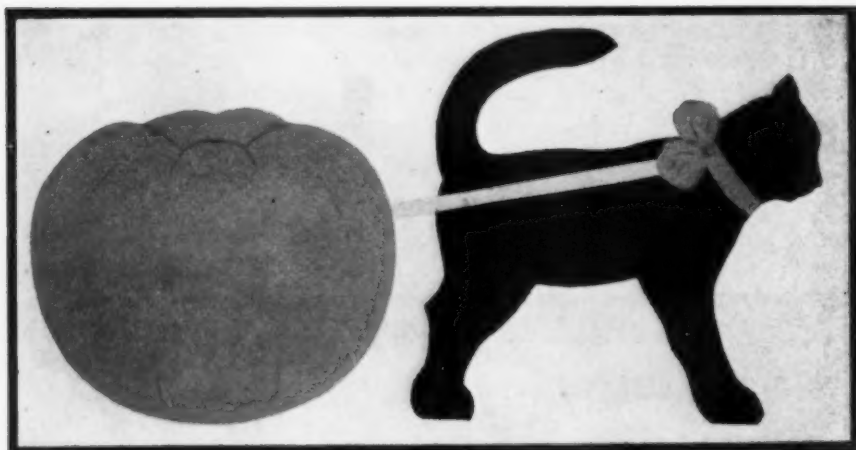


THIS DRAWING BY GEORGE BISHOP OF HARBOR SCHOOL, AGE 8, WAS ONE OF THE OUTSTANDING DRAWINGS OF THE EXHIBIT. MISS MARTHA NEUMANN, TEACHER

Halloween in the Lower Elementary Grades

ELISE REID BOYLSTON

ASSISTANT SUPERVISOR OF ART, ATLANTA, GEORGIA



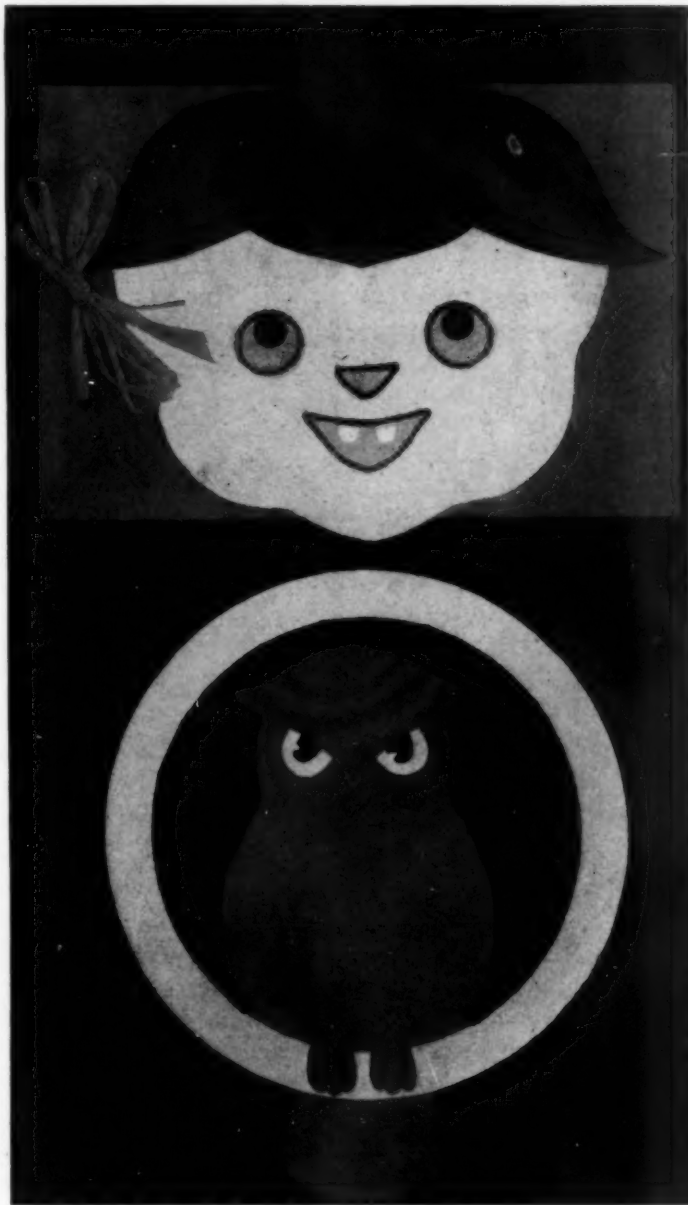
A HALLOWEEN PROBLEM THAT IS DESCRIBED BY
MISS BOYLSTON IN THE ACCOMPANYING ARTICLE

JOLLY Halloween is here again with its merry sprites and witches, its black and orange hues, and its laughing hordes of happy boys and girls.

I wonder how many of us stop to question why we celebrate this day, what is the significance of the colors used, and the origin of the queer superstitions that are in vogue at this time. Children should have a knowledge of all this so that they may enter into the celebration with a spirit of happy, harmless fun rather than the lawless disregard of the rights of others which is now characteristic of the observance of the day.

Halloween originated in England, and consisted of three festivals which typified

the planting of seed, the ripening of the grain, and the gathering of the harvest. The old Romans were wont to celebrate the fulfillment of the season by a feast to Pomona, Goddess of fruits and grains. When they embraced Christianity, they incorporated into their own pagan celebration the ideas that the Druids had given them. To this the Irish added the superstitions of the sprites and witches, until the day gradually lost its religious atmosphere, and was finally given over to games and merriment. The owl and cat, because of their fondness for night, became symbolic of Halloween; and the black and orange hues, typical of darkness and of the harvest season, naturally



A BOOKLET AND A TIMELY DECORATION FOR A CORNER AT YOUR HALLOWEEN PARTY. ELISE R. BOYLSTON, ASSISTANT SUPERVISOR OF ART, ATLANTA, GEORGIA

became popular as the colors used in the celebration of the festivals.

There is no time of the year that children enjoy more than this; and in the making of favors, masks, and other significant articles, there can be instilled into their plastic minds the ideas of helpfulness and kindness, thoughtfulness, and simple fun.

The Halloween fan is easy to make, and is useful for holding a note or invitation to a party. It is made from six by nine black construction paper; and originality may be used in the shape of the edge and of the handle. The decoration is an orange pumpkin which offers opportunity for variety of expression in the shape of eyes, nose, and mouth; and an orange cord adds a charming finish to the whole, and makes it all ready to take home to Dad and Mother.

The cat and pumpkin are each cut from quarter sheets of paper and may be combined in many ways to make attractive favors. Pasted behind the pumpkin, the head, tail, and feet stick out, and are quite striking; or the two may be combined and used in a delightful border, with the cat hitched to the pumpkin



THE HALLOWEEN FAN WHICH
HOLDS AN INVITATION TO A PARTY



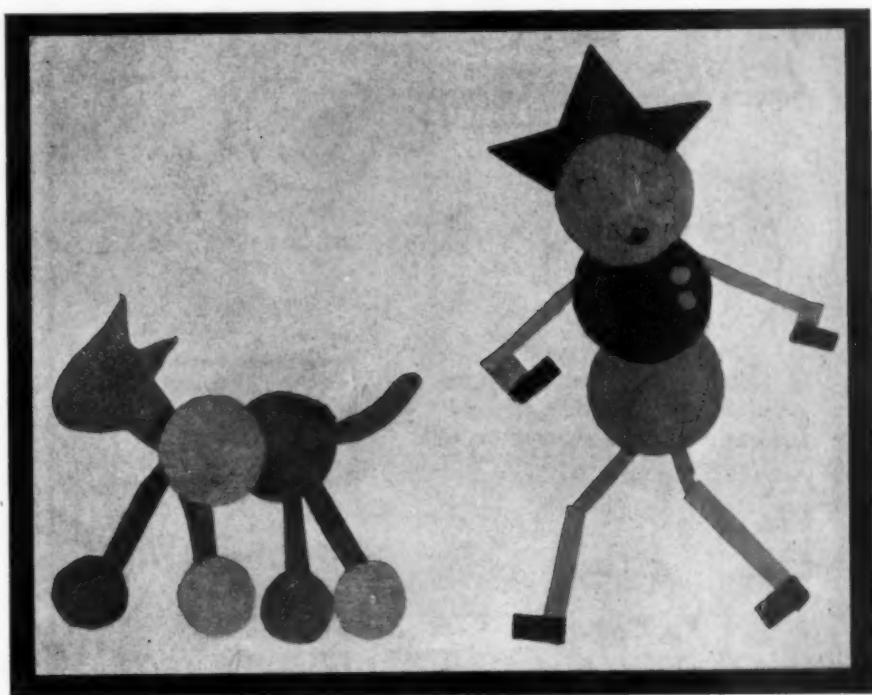
A BRIGHT HALLOWEEN CAP

wagon which rolls along a chalk line foundation of orange.

The owl, made from a six by nine sheet of black, sits sedately on a circle cut from a nine-inch square of orange, and brightens an otherwise colorless corner. The book with the brownie head on the cover reminds us that it is a convenient folder for holding timely poems; and the cap, made from two sheets of nine by twelve paper, and boasting a pompon of fringed black and white, is really quite a fetching piece of headgear, at least in the eyes of its little maker.

There are pumpkins that blink in the brilliant light of day, and lanterns that swing in the harvest breeze. There are masks and boxes and favors of all sorts;

but there are always a host of jolly things to do when Halloween rolls around, and there is a world of joy and happiness to be had in the making.



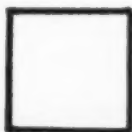
A CUT PAPER ELF AND HIS PET MADE BY A PUPIL OF ATLANTA, GEORGIA, UNDER THE SUPERVISION OF ELISE E. BOYLSTON

Problems For Special Days

Halloween

Vernet J. Lowe

xxx Folded edge



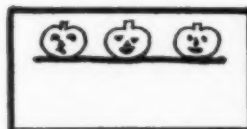
Use any size square desired. Fold square in half and cut pumpkin & face.



Various kinds of expressions can be cut.



A sheet of orange tissue pasted on to the back makes a transparency of the pumpkin.



A nut basket for a Halloween party



Pumpkins used as place cards or for invitations for a Halloween party

CHILDREN WILL ENJOY MAKING THESE PUMPKIN CUT-OUTS. VERNET J. LOWE, HIGHLAND PARK, ILLINOIS

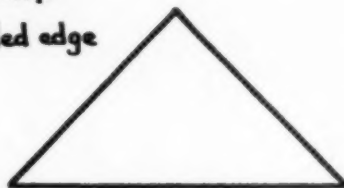
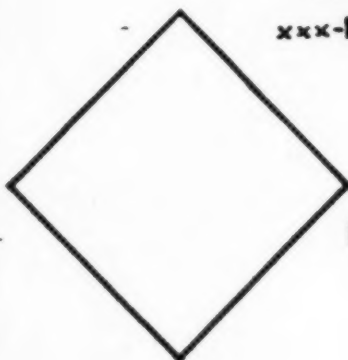


Problems For Special Days Columbus Day

Vernet J. Lowe

A Ship

xxx-Folded edge



← Use a 6" or 9" square.
Fold it in half diagonally.



Bring side corners
to top corner.

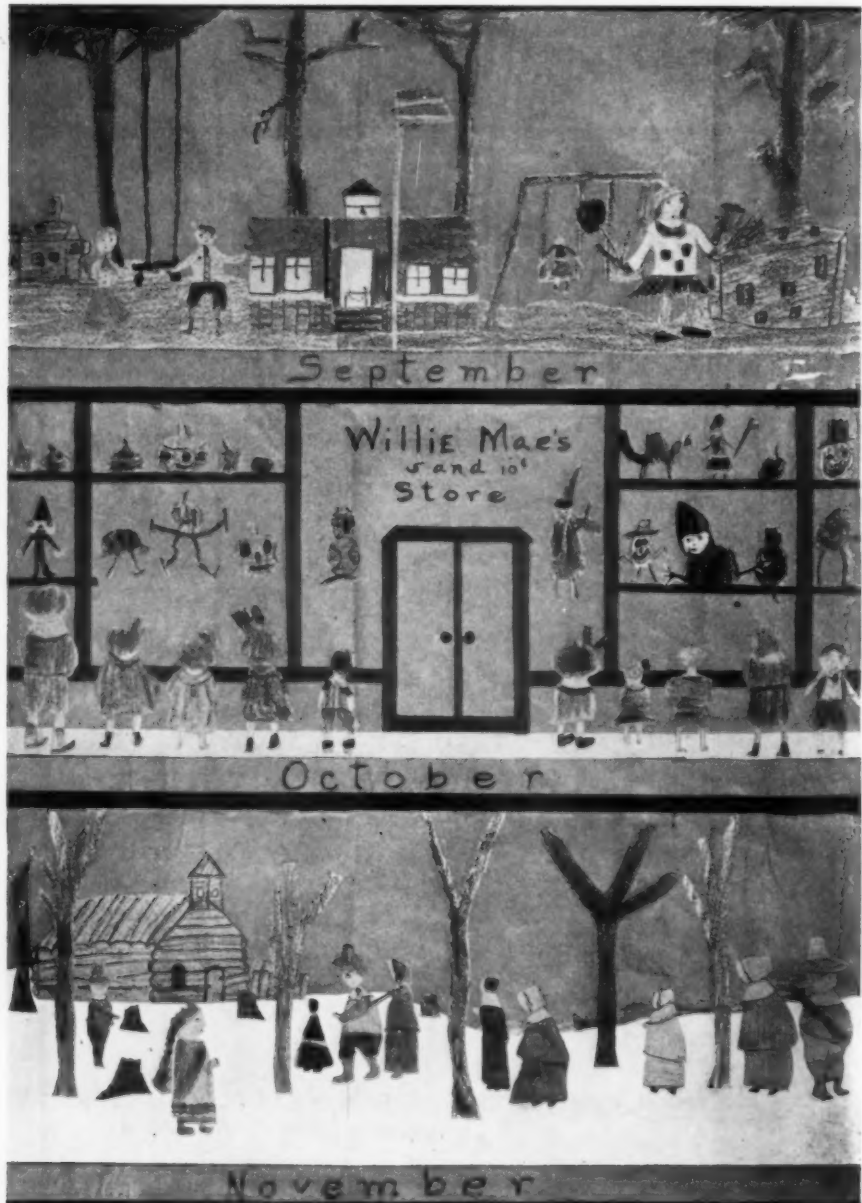


Turn over and bring upper
corner down to lower corner.



Fold back lower corner. Back view of ship,
showing how it will stand.

COLUMBUS DAY IS ANOTHER HOLIDAY OF THIS SEASON, AND WHAT COULD BE MORE APPROPRIATE TO REMEMBER IT WITH THAN THIS LITTLE SHIP SO SIMPLY MADE. VERNET J. LOWE, HIGHLAND PARK, ILLINOIS



THESE FRIEZES ILLUSTRATING THE MONTHS WERE MADE BY FIRST GRADE CHILDREN OF THE NORMANDIE CONSOLIDATED SCHOOL DISTRICT, ST. LOUIS COUNTY, MISSOURI. MRS. RAMSPOTT, TEACHER. VIOLET M. ECKHOFF, SUPERVISOR